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ABSTRACT

A study examined the impact of high school sophomore students' mastery of public speaking skills through sociodrama. Student attitudes toward role-play was also surveyed to provide more background information on sociodrama's impact upon student learning. A class of 26 students in southern Cook County, Illinois, prepared role-play characterizations through face-to-face interviews with community members. Outcomes of the mastery of eye contact, gestures, and vocal rate and volume were studied. The comparison class of 26 students had the same role-play assignments; their role-play preparation, however, was created through student readings in the library. In addition, student attitudes on eight projects were traced. Four speech assignments were non-role; four speeches required students to assume a persona or character point of view other than their own. Results indicated that: (1) the role-play assignments created a deeper engagement in students; (2) an overwhelming number of students felt that physical delivery enhanced success later in life; (3) the affect of the student fared better in the role-play environment; (4) students felt they witnessed more improvement in vocal variety; (5) over 60% of the students felt that role-play should be required of all students in the district; and (6) many of the students were selected to be televised in a program entitled "Drugs: A Crisis in Our Schools" in which they voiced opinions about the issue in role. Future research is in order. (Eighteen references, 20 charts of data, and six tables of data are attached.) (RS)

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ED 367 001

THE MASTERY OF PUBLIC SPEAKING SKILLS THROUGH SOCIODRAMA TECHNIQUES: ATTITUDES AND ABILITY DEVELOPMENT

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BACKGROUND

Statement of Investigation

How does role-play impact student's mastery of public speaking skills? After infusing role-play techniques into a required sophomore speech course, data was gathered which traces student mastery of selected public speaking skills through sociodrama. Student attitudes toward role-play was also surveyed in order to provide more background information on sociodrama's impact upon student learning. This project sampled 52 students. A Class of 26 students prepared role-play characterizations through face-to-face interviews with community members. Outcomes in the mastery of eye contact, gestures and vocal rate and volume were studied. The comparison class of 26 students had the same role-play assignments; their role-play preparation, however, was created through student readings in the library. In addition, this report traces student attitudes on eight projects. Four speech assignments were non-role; four speeches required students to assume a persona or character point of view other than their own. The four role-play assignments used in this project closely replicate a similar study in sociodrama and communication skills developed in New York City. The project was entitled "Reach for Speech" (see Appendix for summary copy of this project). The particular adaptation to a Chicago suburban setting may be of interest. In this study, the most important similarity between these projects rests on the students' selection of community issues and subsequent role-play enactment of the various public opinions. In this particular study, students had an opportunity to enact their findings on television. several students appeared in role on the televised show, "Drug Testing: A National Crisis." Although this was not the central focus of the study, it further aided in documentation of student attitude. The role-play techniques used in the "Reach for Speech" project covered a range of aesthetic skills and group dynamic exercises. Both projects culminated with students presenting findings on a public forum in role.

Need for Study-Research Issues

Our school system is in southern Cook County in Illinois and provides ready justification for this project. We do not require arts education. Our recent state reform legislation encourages districts in basic arts education; there is, as elsewhere, an unanswered agenda. Of our 830 high schools, according to the Illinois State Board of Education Research and Planning Department, fewer than 1% of Illinois secondary schools require curricular courses in drama/theatre. Our challenge in Illinois is to find acceptable entry level into the secondary school system; one answer (in this decade) may be inter disciplinary -- to connect speech education, a frequent district requirement, with the study of drama and, in particular, role-development. as a process of

communication skills, the development of sociodrama is an avenue to study. Our state has legislated basic arts assessment in grades 3, 6, 8, and 11.

Illinois fine arts education requires that students master these learner outcomes for assessment by 1996:

1. to understand the principal sensory, formal, technical and expressive qualities of each of the arts
2. to identify processes and tools required to produce visual art, music, drama and dance
3. to demonstrate the basic skills necessary to participate in the creation and/or performance of one of the arts
4. to identify significant works in the arts from major historical periods and how they reflect societies, cultures and civilizations
5. to describe the unique characteristics of each of the arts

The goal of sociodrama, with its process of role-take and role-play, focuses on State goals #2 and #3. Students are required to use and to demonstrate these goals. The ease with which sociodrama can be incorporated into speech curriculum is critically important. the project is feasible because it requires few district materials, adapts well to students, and provides a structure.

Another aspect of this research is the need for acceptance of role-play in our own school district. At Homewood-Flossmoor High School, drama curriculum is considered as a valid elective; drama is perceived as a discipline with many variables. Fortunately, our Educational Resource Center #7, which networks with 64 school districts, is currently seeking more information on role-play and our community high school could establish a model for others to observe.

Statewide, drama teachers need durable data when they seek to articulate the educational promise of drama education to their boards of education. Drama constructs a theory upon which emotions and imaginary facts are explored as truth. Most educational systems approach such a philosophy with caution.

This research project commits to role-play within an existing communications course. As indicated before, speech classes are required for all students. It is reasonable to assume that many speech teachers have knowledge or some experience in drama instruction.

One may wonder why there was a comparison group. The comparison group, in actuality, allows us to see a system of role-play preparation. This provides some dimension to the analysis and interpretation. The focus of this report provides a lens through which to see what may happen as we set up our role-play assignments.

Related Literature

Norah Morgan and Juliana Saxto's Teaching Drama assists in linking role theory and student learning. The authors provide strategies and theories to instruct role-play with adolescents. The assessment forms in the appendix assist in evaluating lessons and provide a structure to approach public speaking environment. The bibliography has substantive references to infusion of role-play into curriculum other than drama. In addition, Morgan and Saxto use categories for role identification; the chapters on taxonomy of personal engagement and the teaching "in role" provide sound advice. The 1987 publication date should be noted. Of continued relevance was the New York University "Reach for Speech: Communication Skills through Sociodrama." The rationale described by authors Robert Landy and Deborah Borisoff provide a structure to replicate. Of particular value it the information that guides adolescents through the face-to-face interview assignment.

The Illinois *Board of Education Drama/Theatre Resource for Curriculum Planning* recommends the expectations for arts curriculum. As a primary instrument, it assists in focusing on the overlap of voice, body expression and eye contact between arts education and speech education. It is the source for this project's guidelines for control, flexibility and frequency of skills (as defined in this study's criteria). Mina Halliday's article, "Theatre Arts as Part of the Language Arts Curriculum," published in 1978 in Springfield, Illinois , concluded over a decade ago that drama teachers need to inquire into models that link drama and public speaking skills.

The Principles of Communication by Monroe is the required text for the Homewood-Flossmoor High School sophomore speech class. Delivery skills are valued as a critical component of communication and presented with extensive authority. Robert Landy's *Handbook of Educational Drama and Theatre* advocates linking academic role-play and aesthetic education. The Landy *Handbook* culminated in well-founded statements about language arts goals. The use of drama communicates explanations to students that are found nowhere else in the curriculum. *Dramawise*, a 1988 publication from Australia, enriches perceptions about role-play. It describes the educational use of creating lessons via fiction and the engagement of students in roles. Central to its sequence is the aesthetic development of the arts experience. These resources are steadfast in relating to the objectives of this study.

DESIGN OF THE STUDY

Setting

The communities served by Homewood-Flossmoor Community High School District 233 include the villages of Homewood and Flossmoor and portions of Chicago Heights, Glenwood, Olympia Fields and Hazel Crest. The area is approximately 11.5 square miles and includes about 41,000 people. Several elementary school districts feed students into the high school.

Our community is largely residential. The population of the school is 80.3% white, 13.8% black, 1.0% Hispanic, 4.5% Asian, and 0.3% Native American. 2,208 students attend the school. 1.4% of the student body is low-income enrollment. 93.3% attendance rate is consistent; student mobility is 6.3%. The average ACT composite is 22.0. The average teacher has taught 18.9 years in the district; 85% have master's degrees or above.

In 1985, the average family income was $67,999 in Olympia Fields, $57,336 in Flossmoor, $24,037 in Chicago Heights, and $35,518 in Homewood. There is no more recent data on income. The level of education in the communities from which our students come is comparatively high, which gives rise to high expectations from the school system. Curious to the area, Homewood, Flossmoor and Olympia Fields are surrounded by some of the poorest communities in Cook County. The possibility of an international airport in South Cook County offers some hope of remedy for the steel industry recession and may reverse the devastation of human resources prevalent in a wide corridor of our land area. A high tax base in the district's communities helps support the educational system.

The school has earned the "unusually effective" ratings by the National Commission on Excellence in Education. The economics program has been a national model; The National Council of Teachers of English has named the school a "Center of Excellence." In 1989, 15 students were National Merit semi-finalists. The school has won 12 State Drama Championships and has had numerous successes in State Speech and the National Forensic League. The school was selected to host the Illinois Drama State finals. Thirty schools participated as play and group interpretation finalists. In 1990, our high school tied for second in the State in drama.

Most students live in suburban settings with easy access to the city. The proximity of Chicago's Loop 35 miles away provides enriched cultural opportunities to supplement those in music, performance arts and visual arts which thrive in our communities. The curriculum at Homewood-Flossmoor encourages experimental learning techniques and welcomes projects that tap into community resources. The performing arts, music in particular, frequently visit countries overseas.

All of these factors affect the outlook and attitude of our students. Our student body perceives the secondary school as a preparation for higher education. Students expect and normally receive a well-rounded education.

The physical plant is large. The district recently committed $8.8 million to upgrading the facility. The auditorium, with seating for 784 and 50' wide proscenium stage with full battens, is well maintained. The district is committing an additional $40,000 to upkeep of the district's black box theatre.

Drama classes are selected by 15% of the student body on a regular basis; speech is required for a semester course. all speech classes are leveled by ability. Homewood-Flossmoor students, for the most part, come from educationally supportive families.

Drama classes investigate many assignments in role. The extra-curricular program is product-related: six productions are mounted per year. All are reasonably well funded. The black box serves innovative projects and cabarets, HF's costume stock exceeds 4,000 items; technical theatre is one of the many theatre-related courses.

Demands and Constraints on You and Your Effectiveness as a Teacher

- When the Board of Education read the proposal submitted August 29, 1989, "How does role-playing (i.e., skills through sociodrama) enhance the mastery of public speaking skills as required by the Homewood-Flossmoor High School District?" the project was given full support.

- Homewood-Flossmoor High School views drama as an effective and necessary elective, valuable for students as a means to learn instructional methods that are varied, to encourage self and group creative exploration, and to continue the district's commitment to the arts in general.

- The Higher Board of Education recommends two years of "art, music, foreign language or vocational education to get into public colleges" in Illinois. This statement reflects the present situation: drama/theatre arts is not included on the recommended agenda.

- Homewood-Flossmoor High School has a good organizational network for communicating decisions that affect minority achievement and attitudes of students. It has a very active committee in cross-cultural studies and recognizes that institutional adjustments may be necessary to prepare minority students for role models in education.

- As a teacher, I am responsible for many enjoyable activities that involve students and supervise many staff members on various extracurricular duties.

- After 21 years in the same district, I experienced few constraints to accomplish the design of the project. These factors were considered prior to submitting the proposal:

    a. A new director of instruction was hired for my department.
    b. The assignments are semester-based for speech or theatre classes. All classes are 18 weeks in length.
    c. The curriculum objectives include an ice-breaker speech, a demonstration speech, an extemporaneous speech with demographic analysis, an informative speech, group dynamics, persuasion and interpretation.
    d. I have responsibilities as head drama instructor; I make contributions to the speech team and handle auditorium concerns.
    e. I was contracted to direct two major shows in 1989-90. (I directed Translations by Brian Friel after I completed the project and coached individual events for students who succeeded at the State Finals.) These responsibilities did not interfere with the project; they gave me some time to reflect, collect and set up material.

Methodology

1. Students were introduce to the NAERC project during the first week of class. The data was collected form August 21 1989, through January 15, 1990. This time length corresponded to a semester course and included videotaping, written critiques, journals and skills analyses.

2. Sampling: Two sophomore classes were selected because they had the same reading levels, almost duplicate socio-economic backgrounds, approximately the same gender and ethnic background mix, and twenty-six students in each class.

3. Background terms: Assignments labeled non-role in this study occurred between August (8-24) and October (10-12). Projects labeled role-play occurred between October (10-13) and January (1-15).

4. During the second week of class, skills were videotaped and observed in non-role assignments. Physical delivery, eye contact and voice rate and volume were rated.

During the 16th week of class, role-play assignments (sociodrama speech format) were videotaped. Skills were noted. The skills observed were (a) control of physical delivery, (b) frequency of eye contact with listeners, and (c) flexibility of vocal rate.

5. All speeches were critiqued during class and then again in March. A committee of three speech teachers in March and mid-April double checked scores. Student abilities are ranked as low, medium, or high, depending upon ability displayed. A pre-arranged criteria defined what specific traits and/or behaviors were low, medium or high.

6. Statement of criteria used in this project:

Eye contact: determinants of frequency
Low = Speaker's eye contact is non-existent with any listener during the speech.
Medium =Upward and outward glances are made with listeners up to 20% during the speech.
High = More than 20% of the speech is delivered with eye contact, scanning of listeners in the room.

Gestures: determinants of <u>frequency</u>
Low = Speaker's gestures are non-existent and/or minimal physical responsiveness is present while speaking.
Medium =Presence of purposeful gestures up to and during 20% of the speech.
High = Natural gestures are used beyond 20% of the speech. The gestures are meaningful to the message.

Vocal rate and volume: <u>flexibility</u>
Low = A distinctive pattern of the same rate and/or volume level is used throughout the presentation by the speaker.
Medium =The rate and/or volume has shifts in the pattern. Variations in rate and volume are observable as speaker indicates thoughts and/or feelings in major areas of development of the speech.
High = Expressive use of volume and rate to emphasize significant words and appropriately intense feelings. The expressiveness does not become an undue pattern but rather regulates and leads the flow of ideas.

7. The term <u>library research</u> refers to students who explored their sociodrama role-play assignments via library research only. The students selected a community issue that affected our area (South Cook County region). Library research accompanied role development. After identifying the various roles relating to the issue, students prepared sociodrama presentations by reading

articles, books, editorials about the issue. Students could also research the role by investigating any material in the library that assisted the role traits; for example, if a student who selected a physician, farmer or police person, the student could study photos or read case studies as a part of the research. The image for role creation was not limited to research tool -- for, in fact, the role could be and often was created by the blend of factual and printed details and the imagery stimuli the student created.

8. The term face-to-face refers to students who explored their sociodrama role-play assignment via interviews with community area citizens. The students selected a community issue that affected our area (same as the comparison group). Students were asked to set up appointments for interviews, proceed with at least one interview, record ideas, opinions and non-verbal behaviors, and try to get a sense of feelings the citizen had about the problem and/or solution for the issue. Content was to represent the citizen's point of view. The role-play enactment was to be based on " the on-site interview person" and not upon the student's own personality and/or opinion.

9. A Student Attitude Questionnaire was administered over the semester to record student attitudes toward mastery of skills used eight times over the 16 weeks. A copy of the questionnaire is enclosed. Its format reflects the range of attitudes toward non-role and role assignments. The format was sent to New York University and received feedback. Some of the language was left "informal."

10. The questionnaire was administered after these specific assignments:

Non-role

8-21-89	Icebreaker speech
9-11-89	Demonstration speech
9-18-89	Informative speech adapted to specific demographics
10-12-89	Informative speech requiring extensive forms of support

Role-play

10-21-89	Issue Speech using role selection techniques
11-13-89	Speech assignment using role-take role-reversal, called Living Yearbook, emphasis upon school environment]
11-18-89	Original monologue--development of "persona."
12-22-89	Sociodrama presentations: Student's format followed Monroe's motivated

sequence which follows steps of problem-solution development.

(a) Second hour class prepared roles via face-to face interviews, presenting point of view.

(b) Fifth hour classes prepared roles via library research, enacting role from impression based on printed resources.

In both classes, speeches were presented in role.

11. This culminating data is available in a notebook sent to the National Center for Research in Arts Education.

12. Students were required to keep a journal throughout the role-play experiences. The journals helped to connect data with student experiences. Students responded to experiences. In January, students were asked to writ out their impressions on the final examination. The journals are in Flossmoor, Illinois. A copy of the final examination is sent with this report.

    a. Skill development experiences
        (1) Eye contact
        (2) Physical delivery
        (3) Voice rate and volume
    b. Reactions to the questionnaire

Students who were televised were also asked to respond to the experience of presenting "a role" in an open forum.

13. Key personnel included HFHS students, HFHS staff, and administrators at Homewood-Flossmoor High School, two speech team coach coaches, two drama teachers, two members of the Illinois Speech and Theatre Association, a staff member of the Educational Resource Center #7, and staff members of the NAERC from New York University. My thanks to each; in particular, I appreciate the inspiration and commitment of Dr. Jerrold Ross and Dr. Ellyn Berk as well as the thoughtfulness of Dr. Robert Landy who shared the New York "Reach for Speech" Model.)

RESULTS AND CONCLUSIONS

Analysis of Data

The reader will find two areas of study. The summary analysis has been bar graphed.

1. The first eight bar graphs will illustrate attitudes of students regarding experiences in role-play versus non-role-play. (The original charts of all student responses will be included in an appendix.). Observations will precede the charts.

2. The next eight bar graphs compare student attitudes as one group uses face-to-face interviews to prepare the final sociodrama presentation and another group uses library research only. Observations will precede the responses.

3. The last set of bar graphs will summarize the total findings in skill developments. The first three show over-all trend. The last three graphs reveal the degree of improvement or regression in skills. Observations will precede the graphs.

4. A column of numbers will individualize the students' progress. This is a supplement to the bar graph.

Conclusions

1. Students enjoyed projects in class; the role-play assignments created a deeper engagement by students. The uncommitted students agreed with those who felt comfortable that role-play was a likable experience.

2. Students often invest in classes that prove worthwhile for later career choices or personal happiness. An overwhelming number of students felt that physical delivery enhanced success later in life. This perceived value remained constant.

3. The affect of the student fared better in the role-play environment. Students' self-esteem, although not overwhelmingly so, held at a constant of 80% in regard to feeling positive about self with class during presentations. Non-role-play speech activities had a more observable disagreement with the statement.

4. Students felt they witnessed more improvement in vocal variety. Skill analysis later in this report will summarize the accuracy of their perception.

5. It is significant to note that attitudes shifted when the issue of worry was questioned. The worry component with middle adolescents remains real. Fewer students felt apprehensive with role-play, although a significant number, nearly 50%, remained uncommitted and responded to "Sometimes I think about it."

6. Over 60% of the students felt that role-play should be required by all students in District 233. During non-role-play assignments, role-play had a 40% vote of confidence prior to the experience.

7. Advocacy for role-playing may be supported as one studies student responses to listeners' attitudes. Non-role-play assignments did not shift perceptions of the listener and/or listener behaviors. Role-play, according to these findings, did alter the relationship of speaker and listener.

8. Our group did experience another rewarding outcome. Many of my students were selected to be televised on the sixty-minute program entitled, "Drugs: A Crisis in our Schools," which was taped January 6 in the Homewood-Flosmoor High School auditorium. (HFHS is one of the first schools nationwide to require mandatory and random drug testing for athletes.) During the "open microphone" session, eleven of 52 students (randomly selected) voiced opinions about the issue in role. They were enactments of community citizens and/or role models from a different demographic base than the student. Each student asked questions as if he or she were the persona/person. This project was an outgrowth of the NAERC project.

Future Research

1. Role-play appears to provide an instructional path to master some skills in speaking situations. However, more study is necessary to validate this observation.

2. There was, in a classroom setting, a sense that students would engage in role-play at various levels. I was surprised that nearly all participated in at least the interest level; I was encouraged that students began to commit themselves with deeper affect in role-play experiences.

3. No curriculum objective in content was altered. Students did nearly the same on cognitive skill recall on the final examination as similar groups from previous years.

4. Role-play can not be assumed as a determinant of physical responsiveness in students. In the context of this particular study (length of time, age development, social behaviors) would caution others to state that involved role-play connects students to the mastery of physical responsiveness during speeches, only.

5. More successful physical responsiveness during public speaking may be related to factors not identified within.

6. Not all students may ultimately feel comfortable in the role-play environment. The use of fictional modes can tire, frustrate or over-stimulate some students on a given day. Role-play techniques during adolescence does increase aesthetic awareness of sociodrama as valid learner's tool, group dynamic, and a discovery of self-worth. Journal after journal gave testimony of increased listening attentiveness by self and others and increased enjoyment of the curriculum adventure.

7. Role-play over an extended period of time can be demanding on a teacher. Descriptive behaviors for assessment require videotaping for accuracy. The teacher's role of side coach, supportive leader and monitor of need to when, if ever the need arises, to leave role, subtracts from the ability to assess without other documentation.

8. There are some additional thoughts I can share.

   a. I'm glad I attended to a social atmosphere in my classroom. It made role-play a comfortable stroke.
   b. I did not start role-play assignments until after our mid-term evaluations for first quarter. This helped provide an objective grading base upon which the majority of the students felt secure with my methods of evaluation and grading.

9. Role-play was used in both classes in this comparison study. It may be valuable to note that students made progress in delivery skills; my experience as an educator has led me to observe that students enrolled in speech classes may not succeed on mastery of delivery. Self-consciousness and fear of peer rejection does frustrate the instruction of delivery skills. Role-play broke through this barrier. The study serves to illustrate that role-play impacts an essential element of the communication process. Finally, I suspect that sociodrama, as infused with speech, may be a way for our generation to incorporate aesthetic education into many of our curricula. State assessment plans, item testing, etc., can be targeted toward the process of role-play with measurable results.

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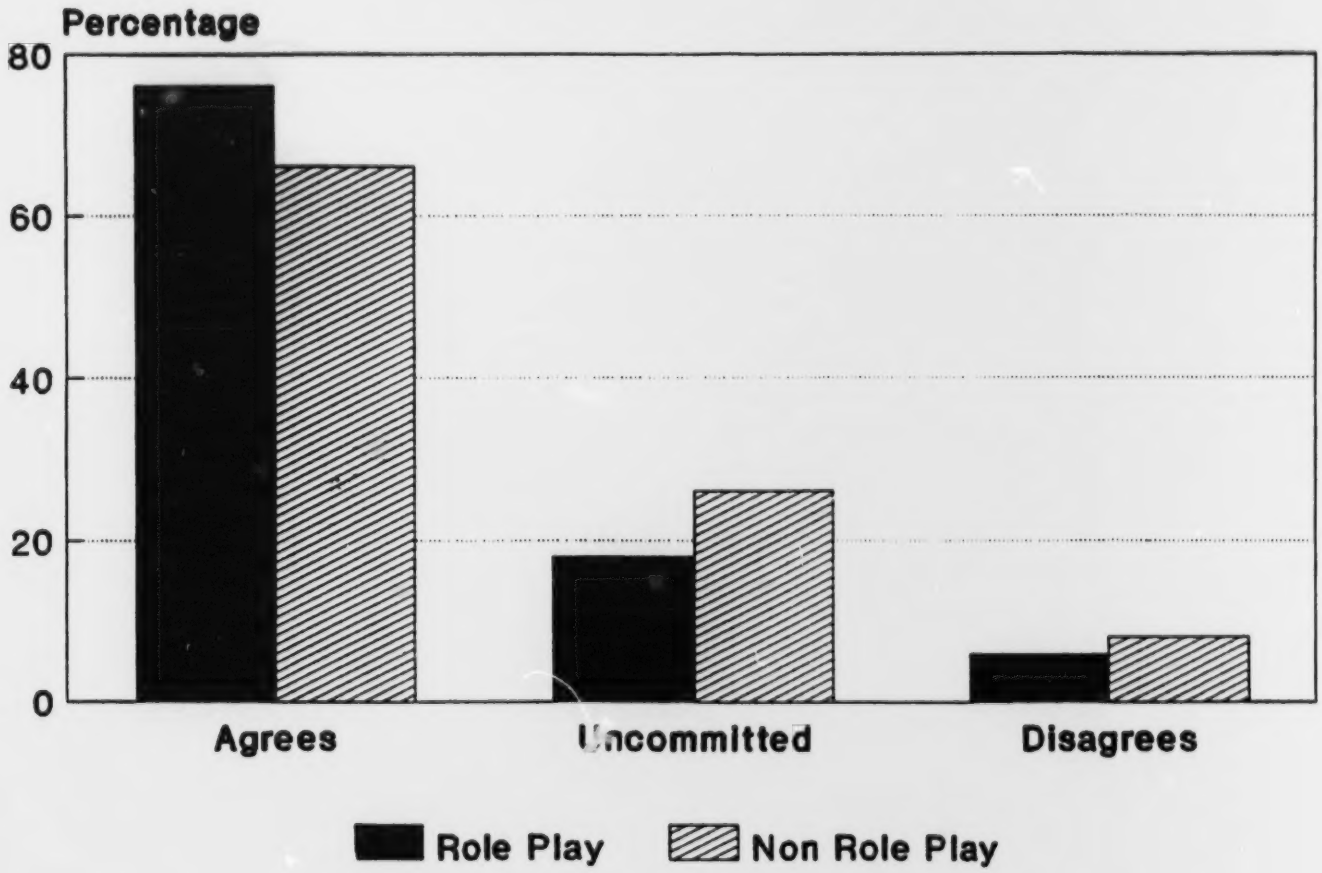
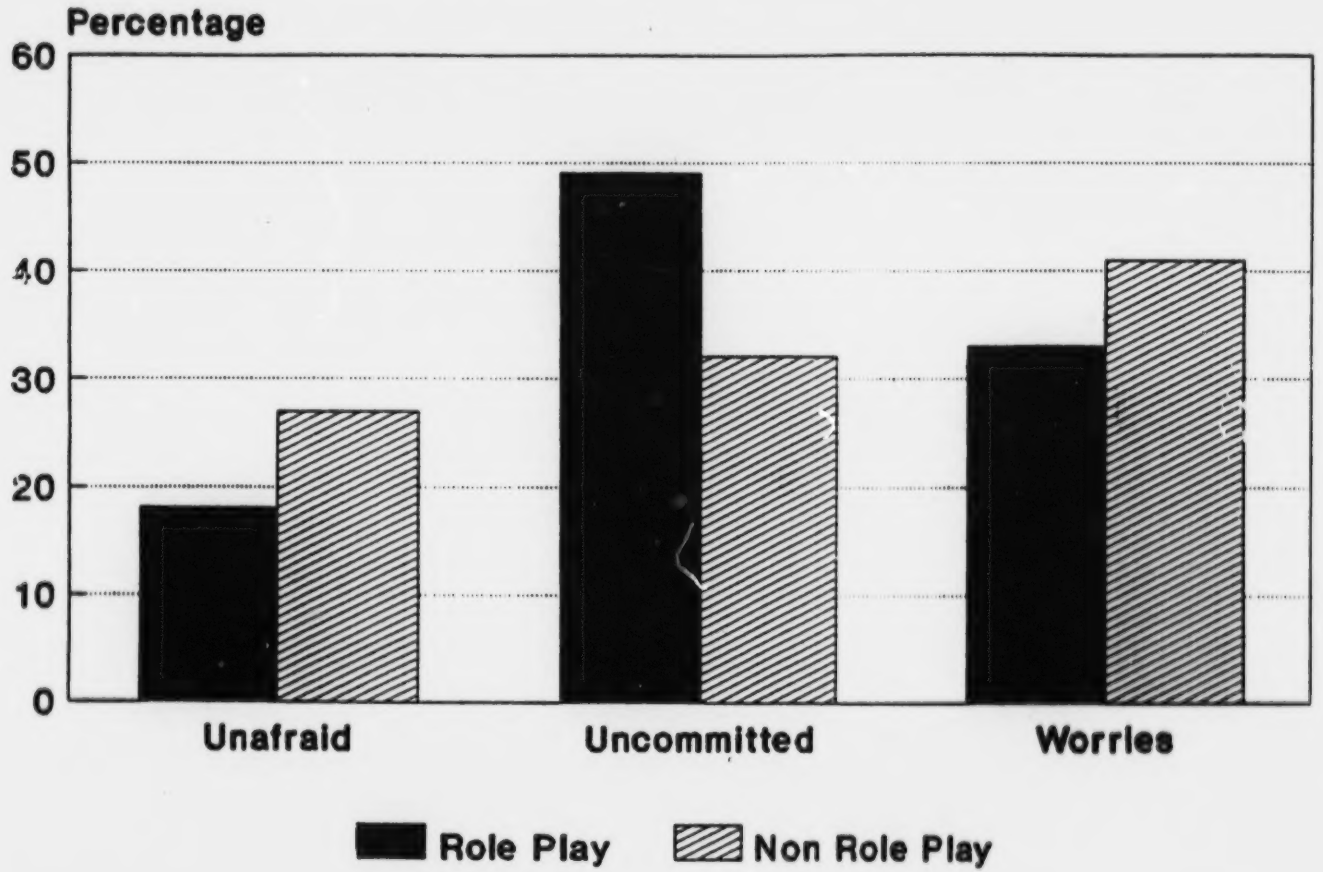
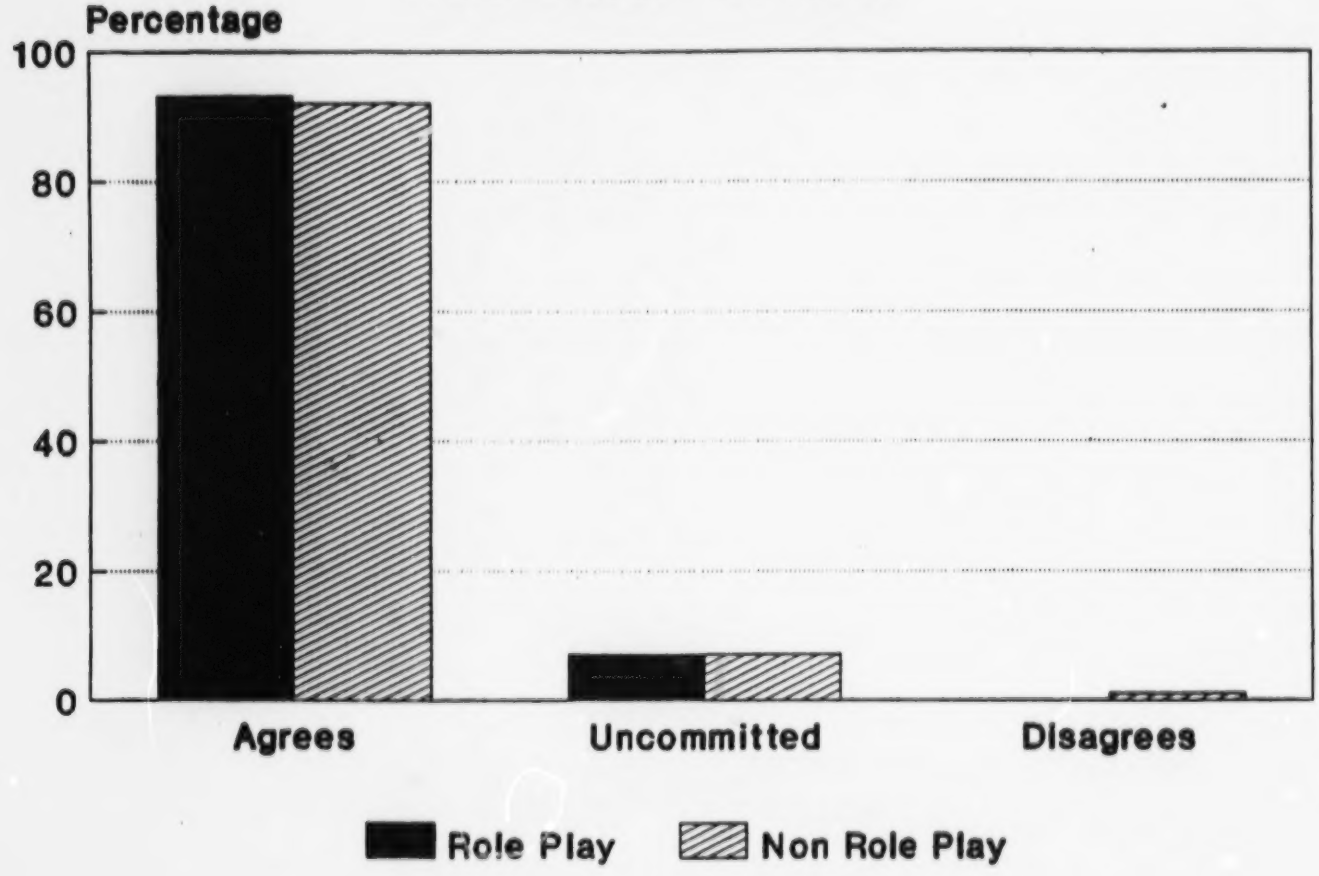
I like the project we're doing in class.



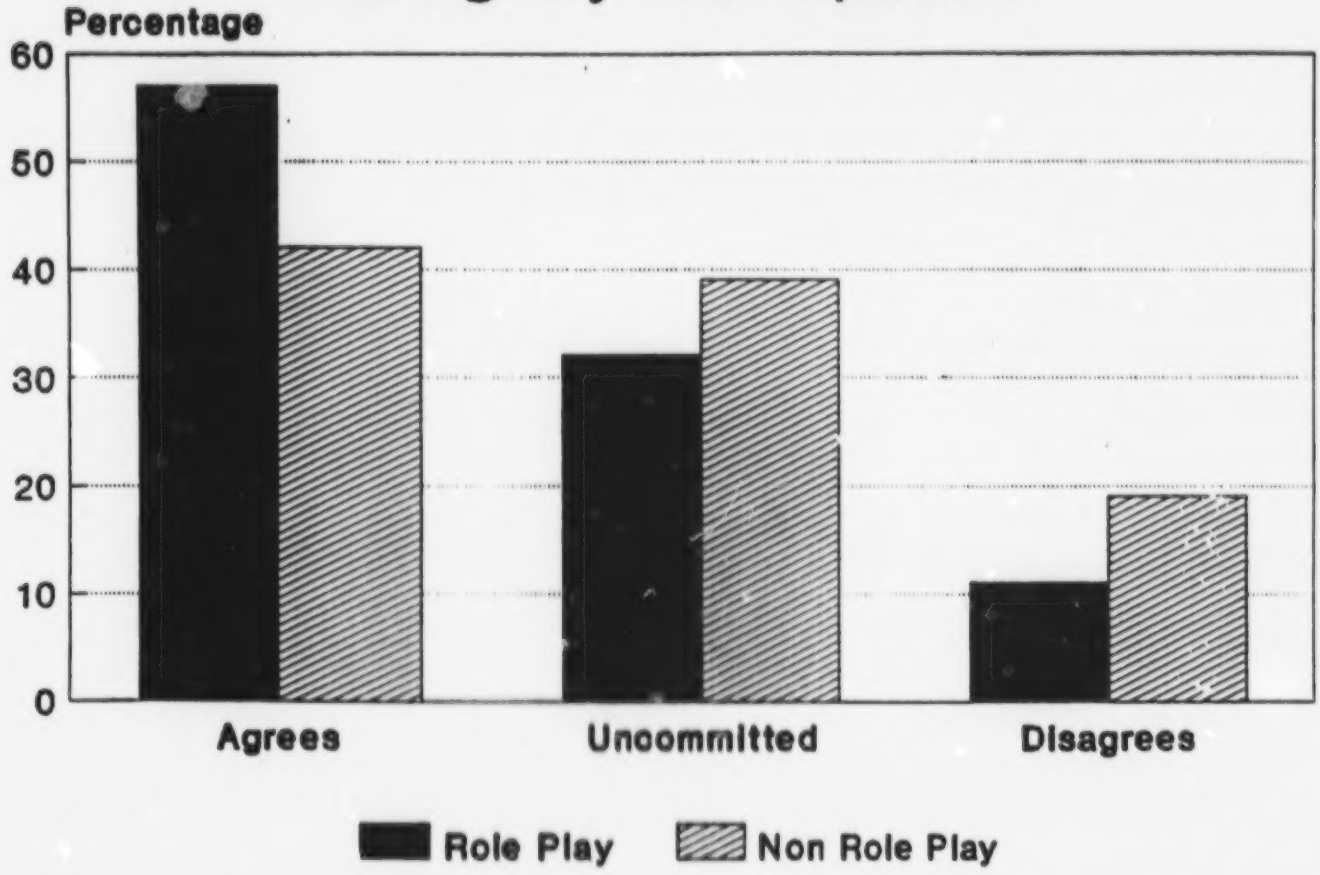
I worry about speaking in front of the class.



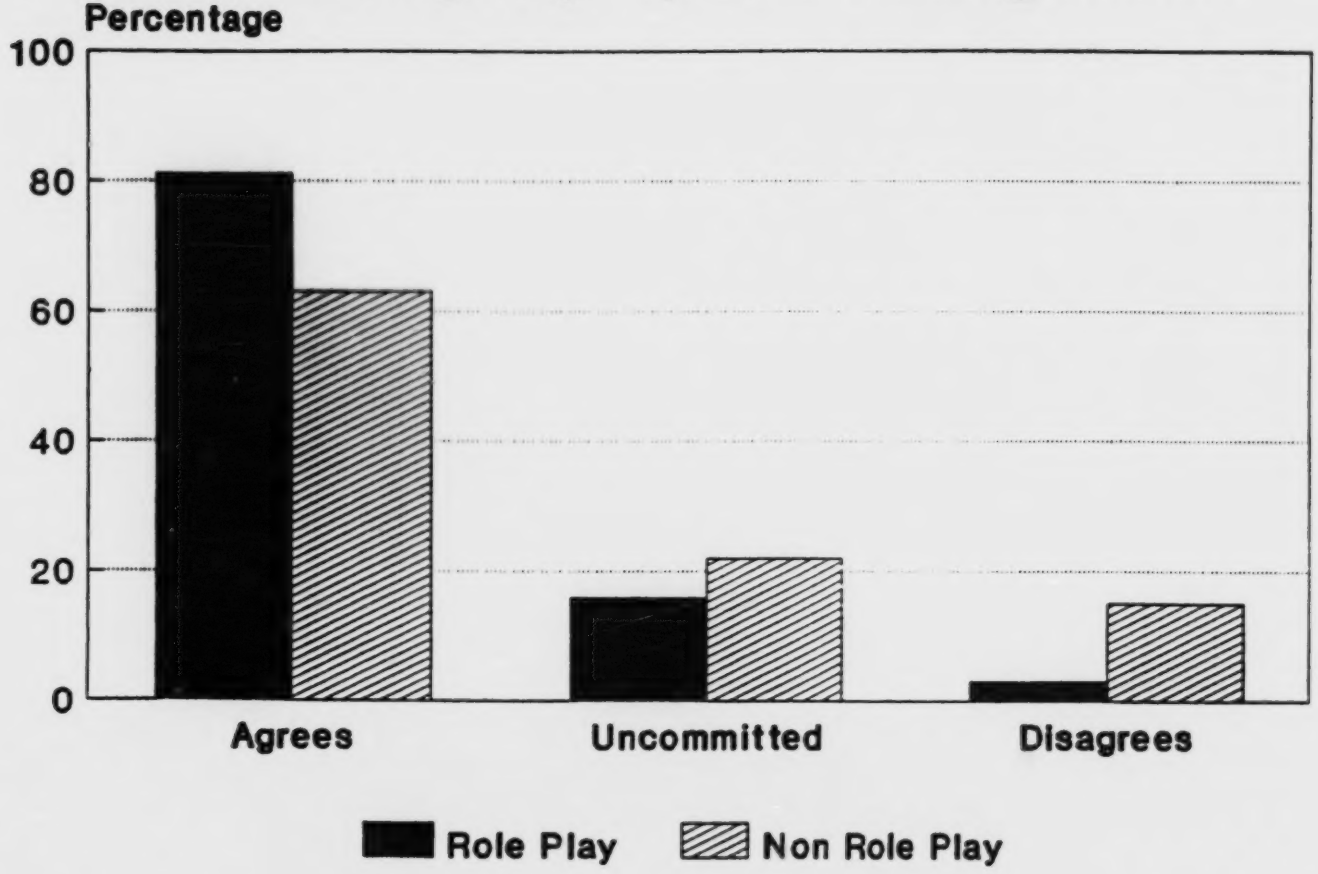
Controlling my physical delivery will help me later in life.



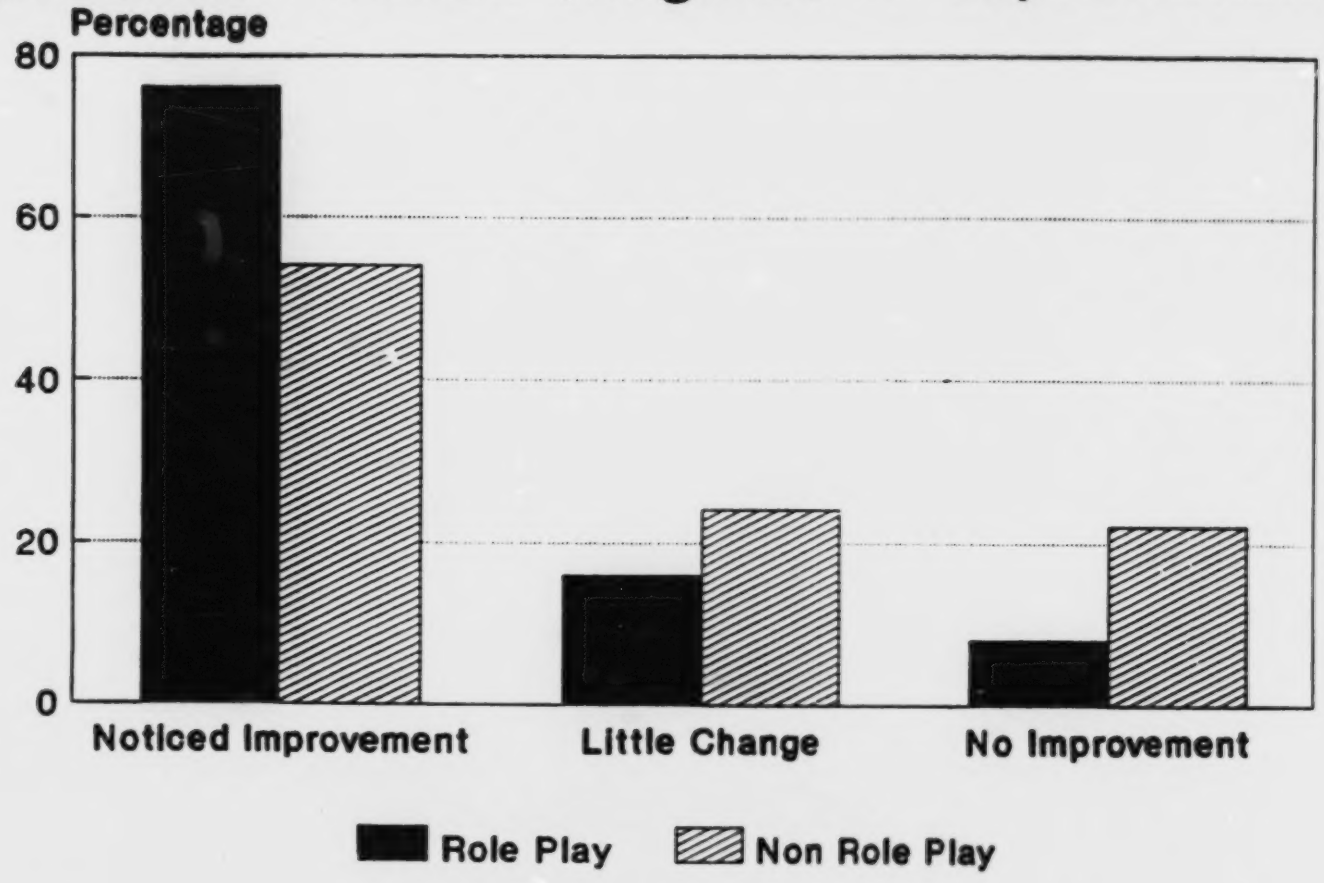
Listeners really cared about what I said during my last speech.



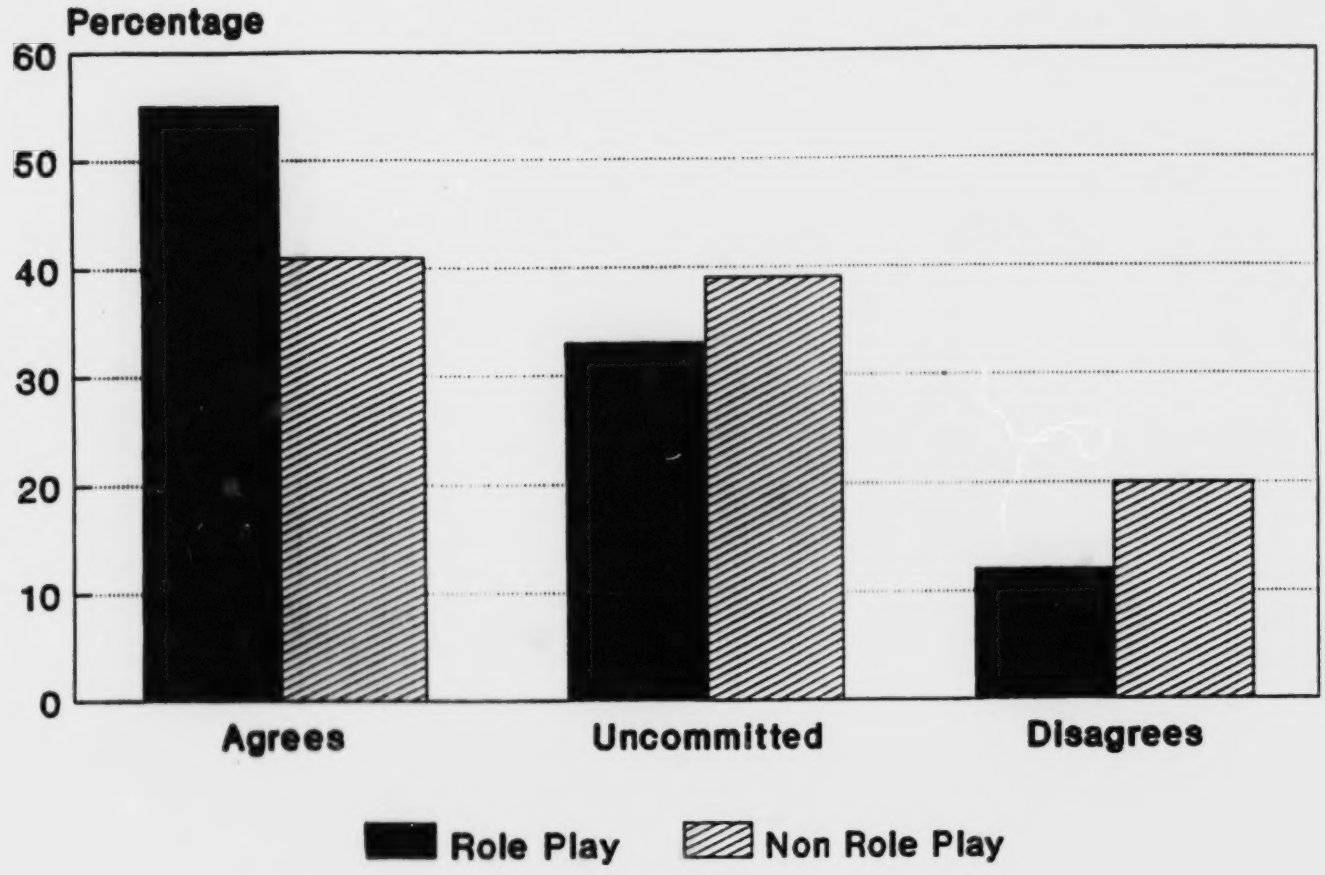
I feel positive about looking out at the class during my speech assignment.



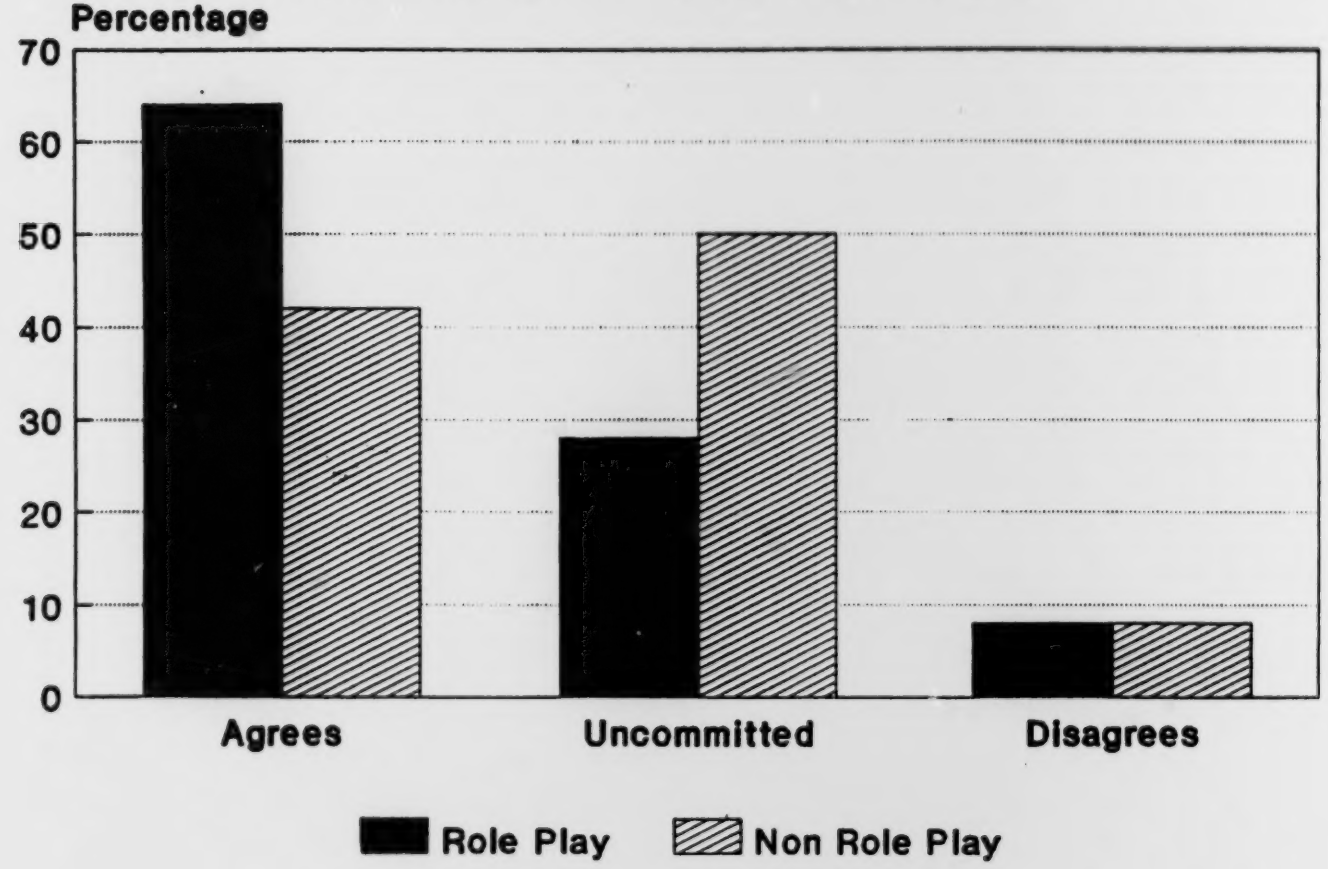
As a class, we study vocal variety. During speeches I notice (degrees of improvement):



I enjoyed researching my last speech.



Role-enactment should be required by all students in District 233.



Observations on Student Attitude in Regard to Experiences in Face-to-Face Interviewsto Prepare for Role Creation as Compared to Student Attitude to Create Role Enactment through Library Research Only

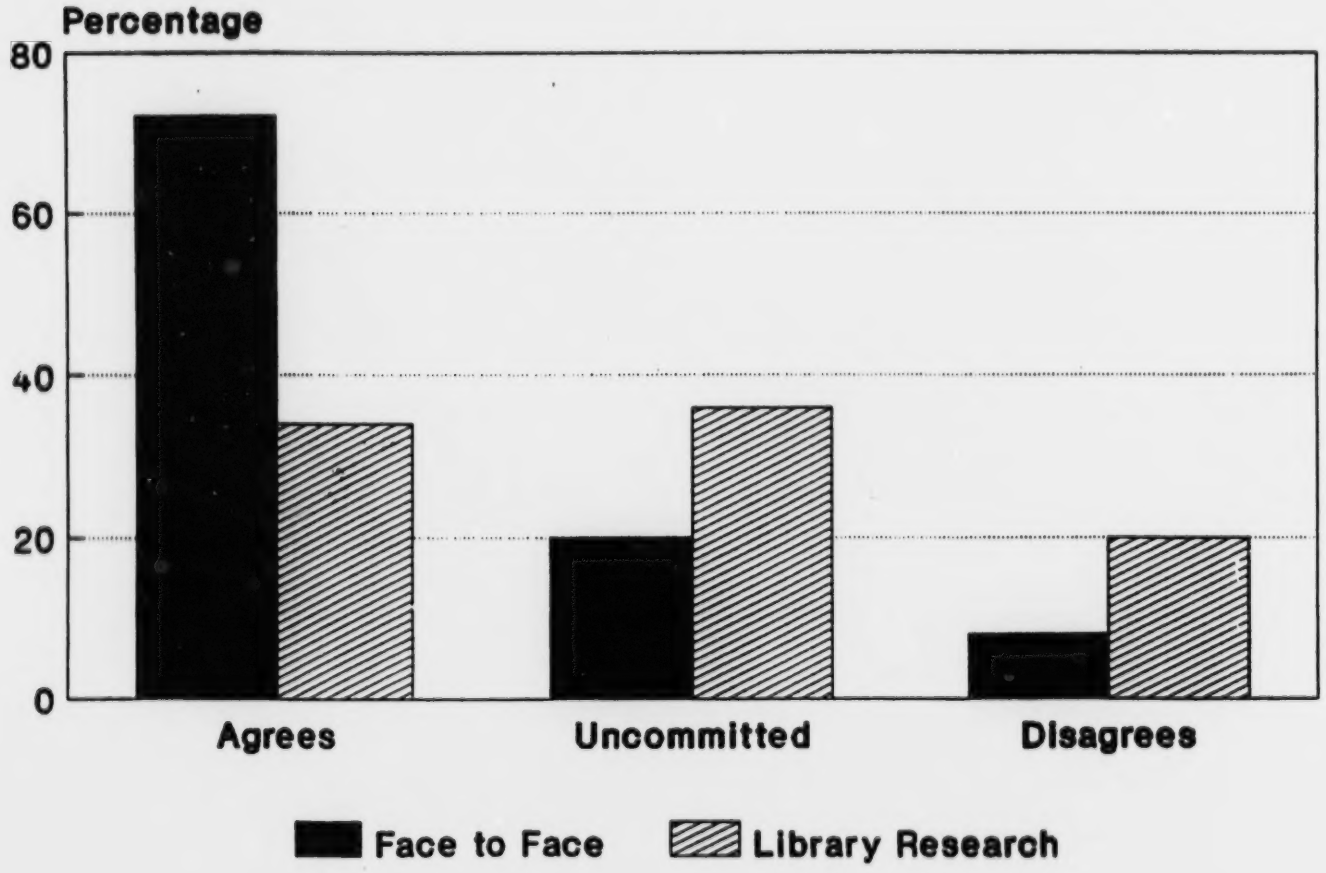
The face-to-face students like the project better, worried less, discovered a bit of an edge in wanting to control physical delivery, perceived vocal improvement, enjoyed researching the project more.

The students who created roles via library research were equal in perception of audiences' caring about topic and/or presenter. During role-play, regardless of interview preparation or library research for role enactment and topic, both groups felt equally positive about looking out at the class during the speech.

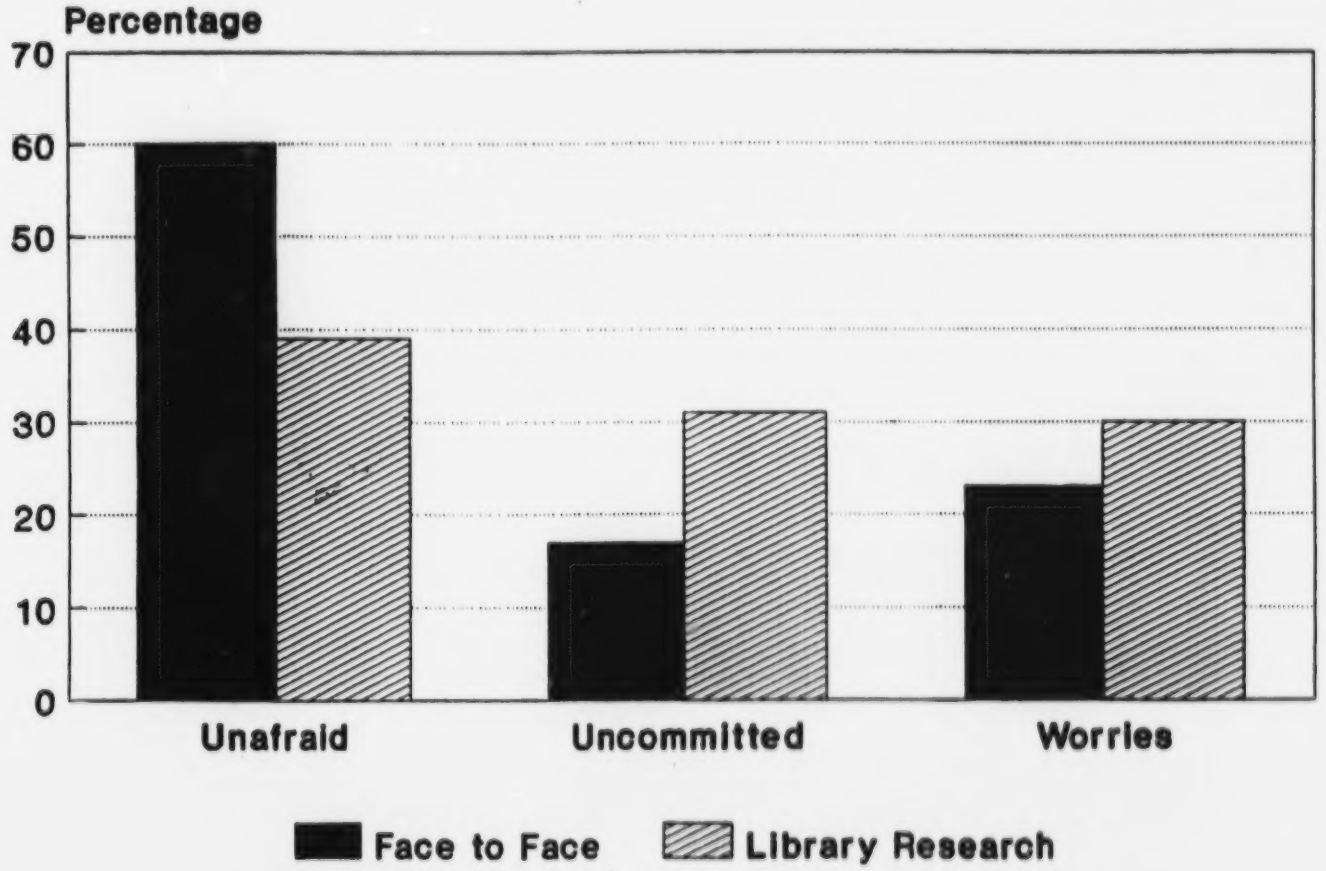
It is interesting to note that a small percentage more students who experienced library research felt that role-play should be required.

Under reasonable conditions, both classes were kept unaware of the preparations of the other class. Interview techniques and procedures for interviews were not explained or discussed in the library group.

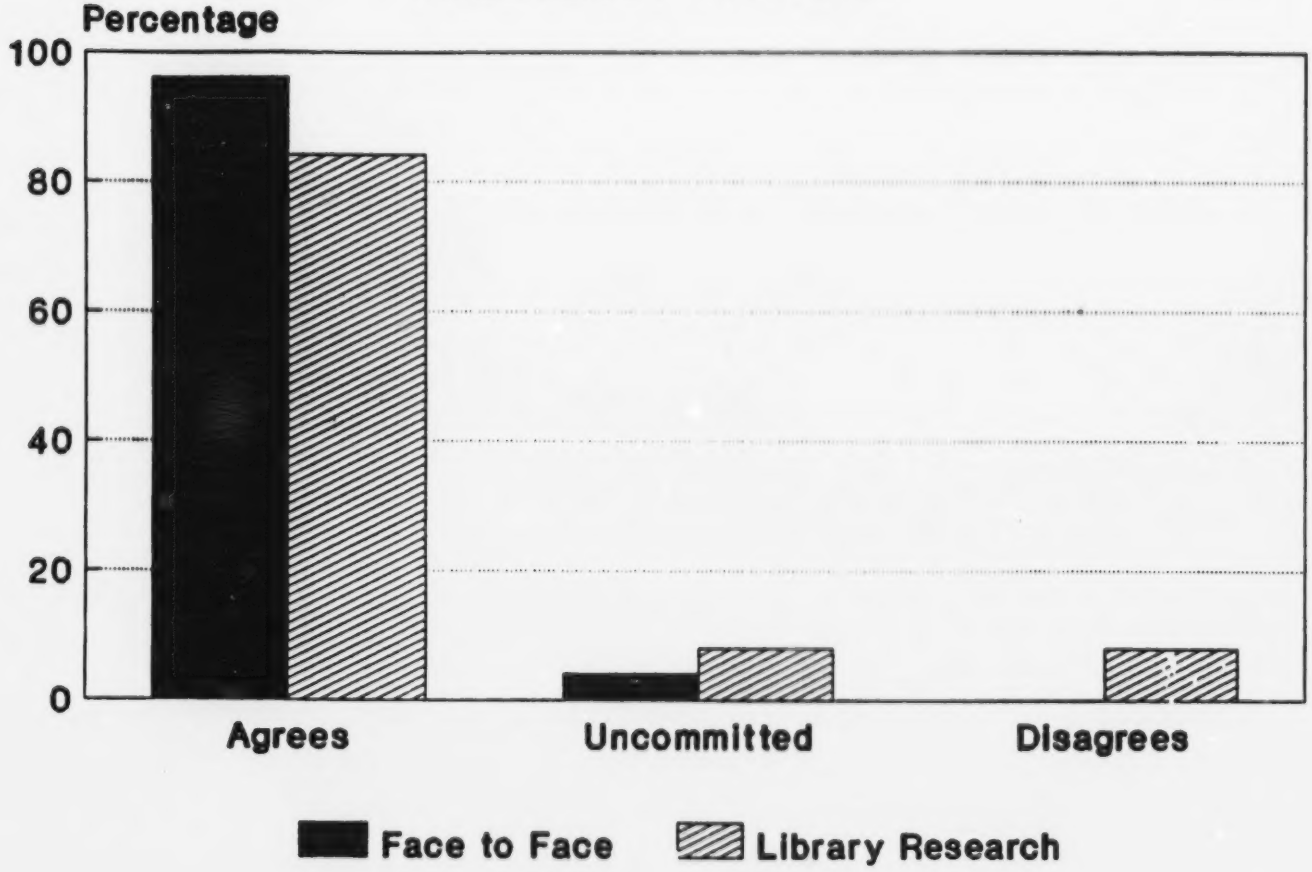
I like the project we're doing in class.



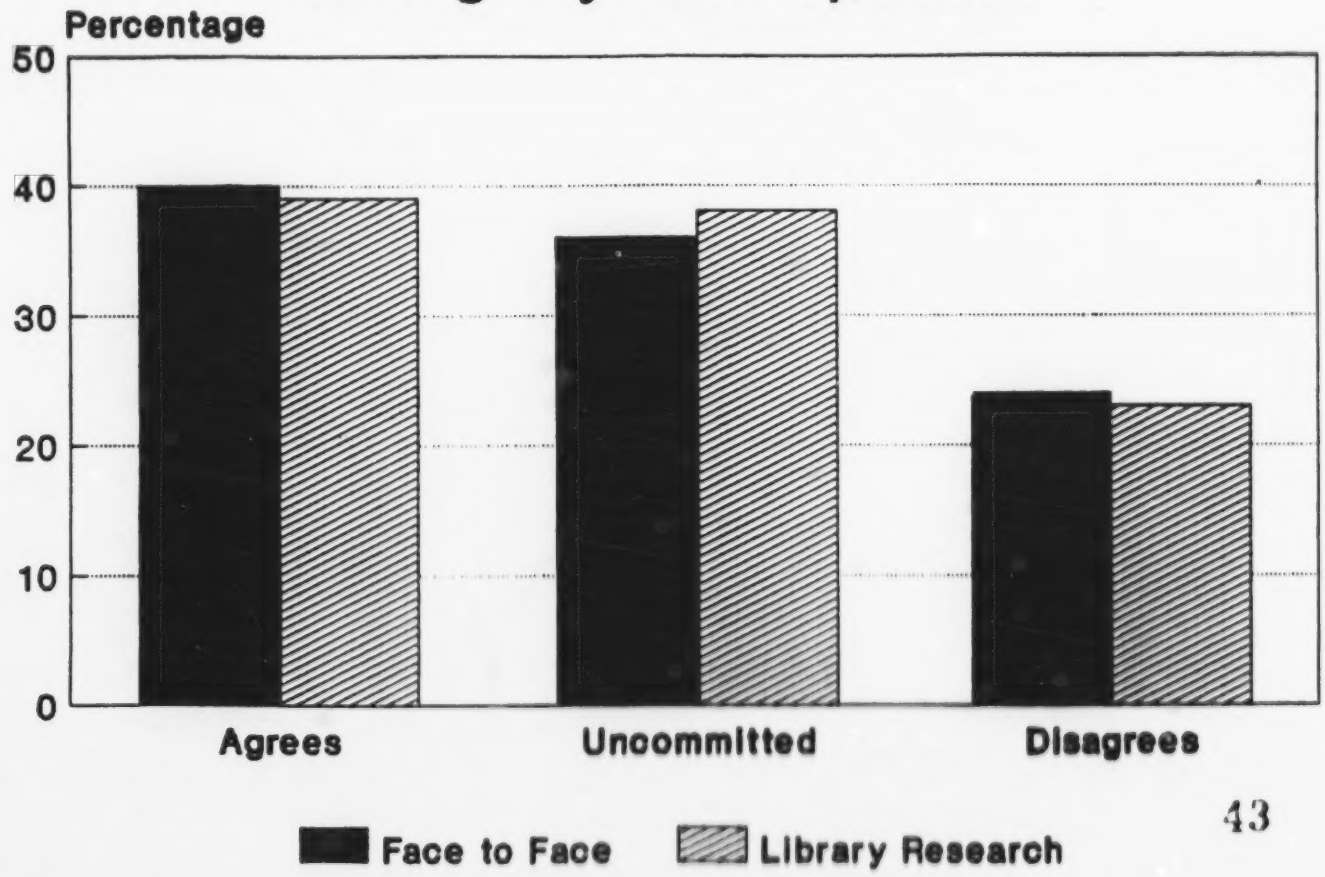
I worry about speaking in front of the class.



Controlling my physical delivery will help me later in life.



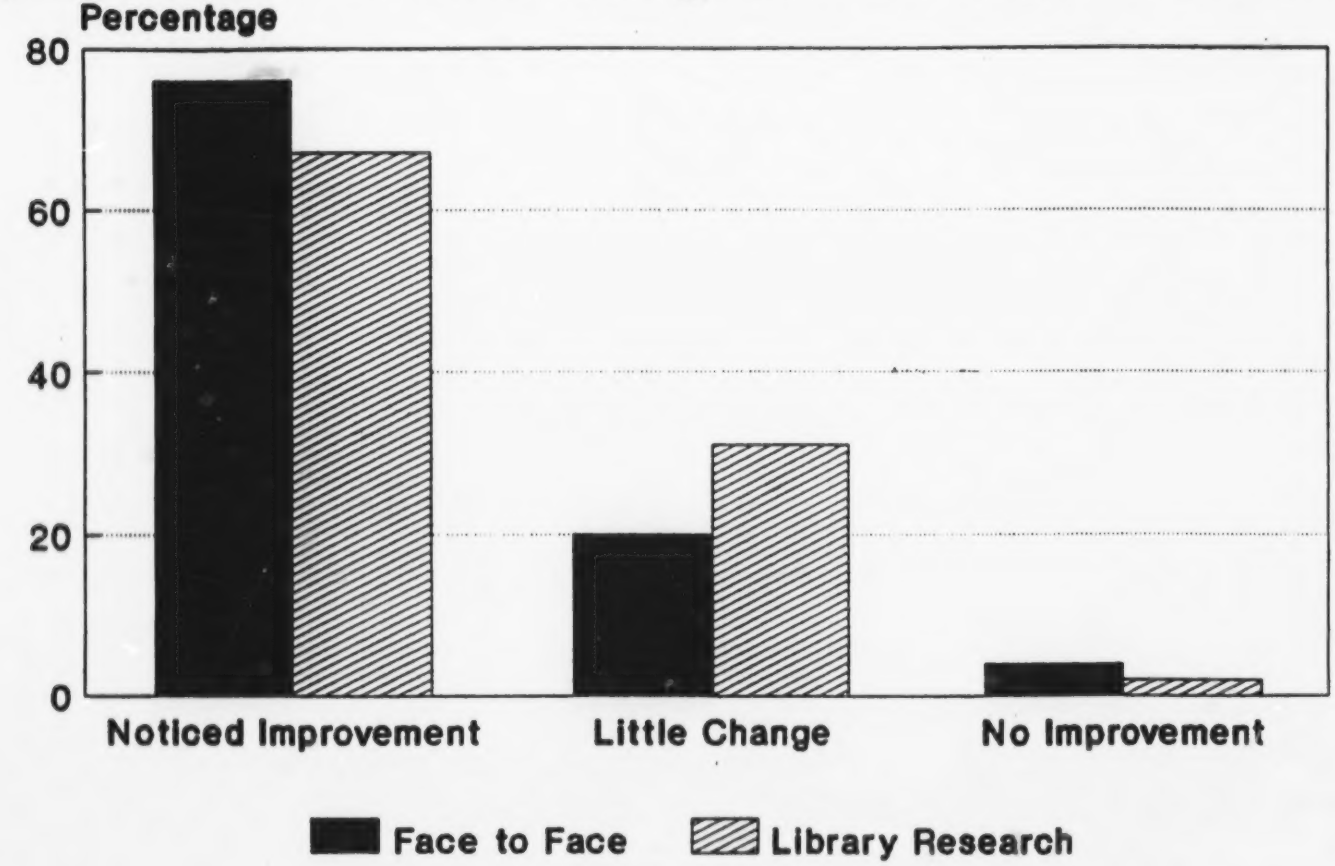
Listeners really cared about what I said during my last speech.



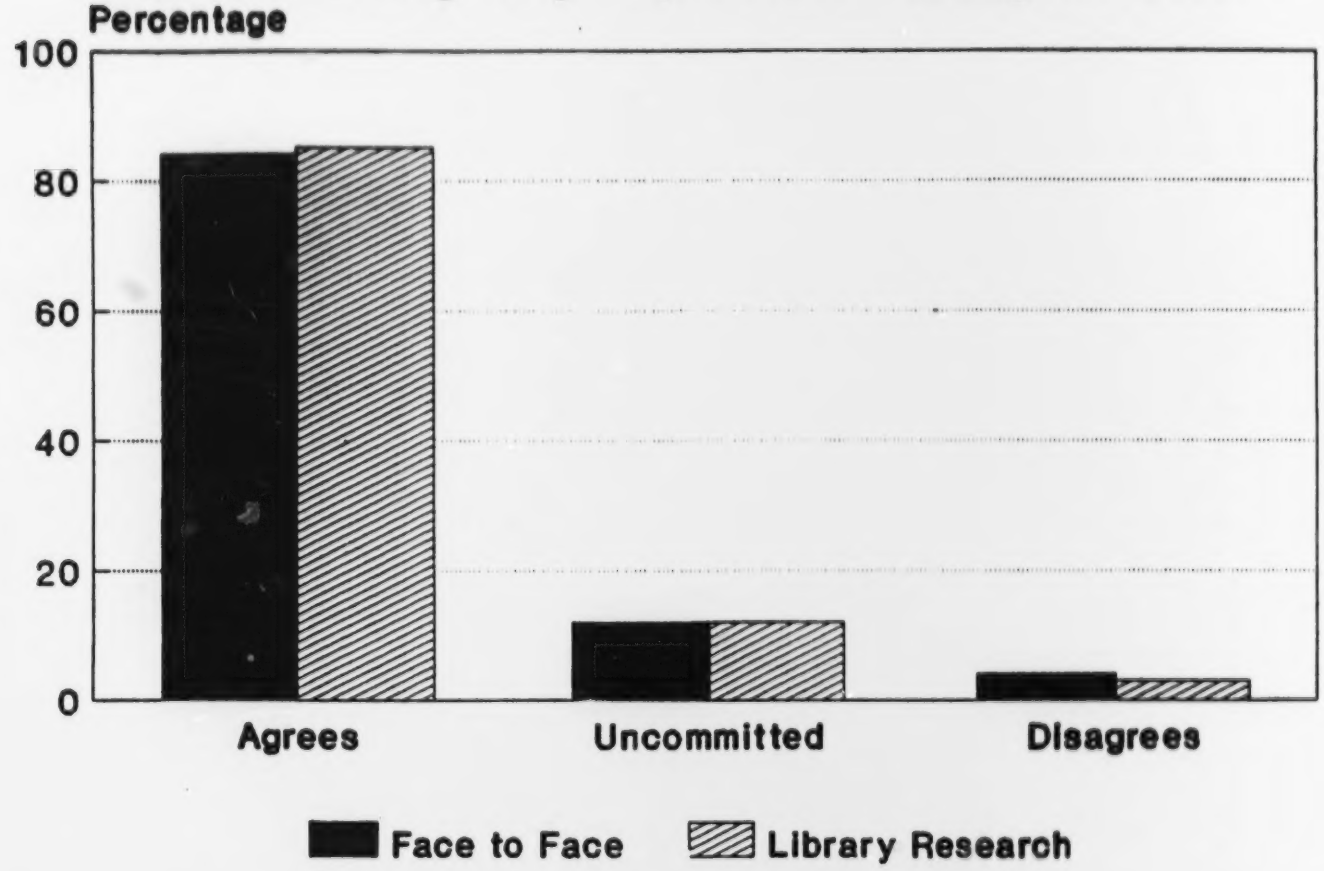
42

43

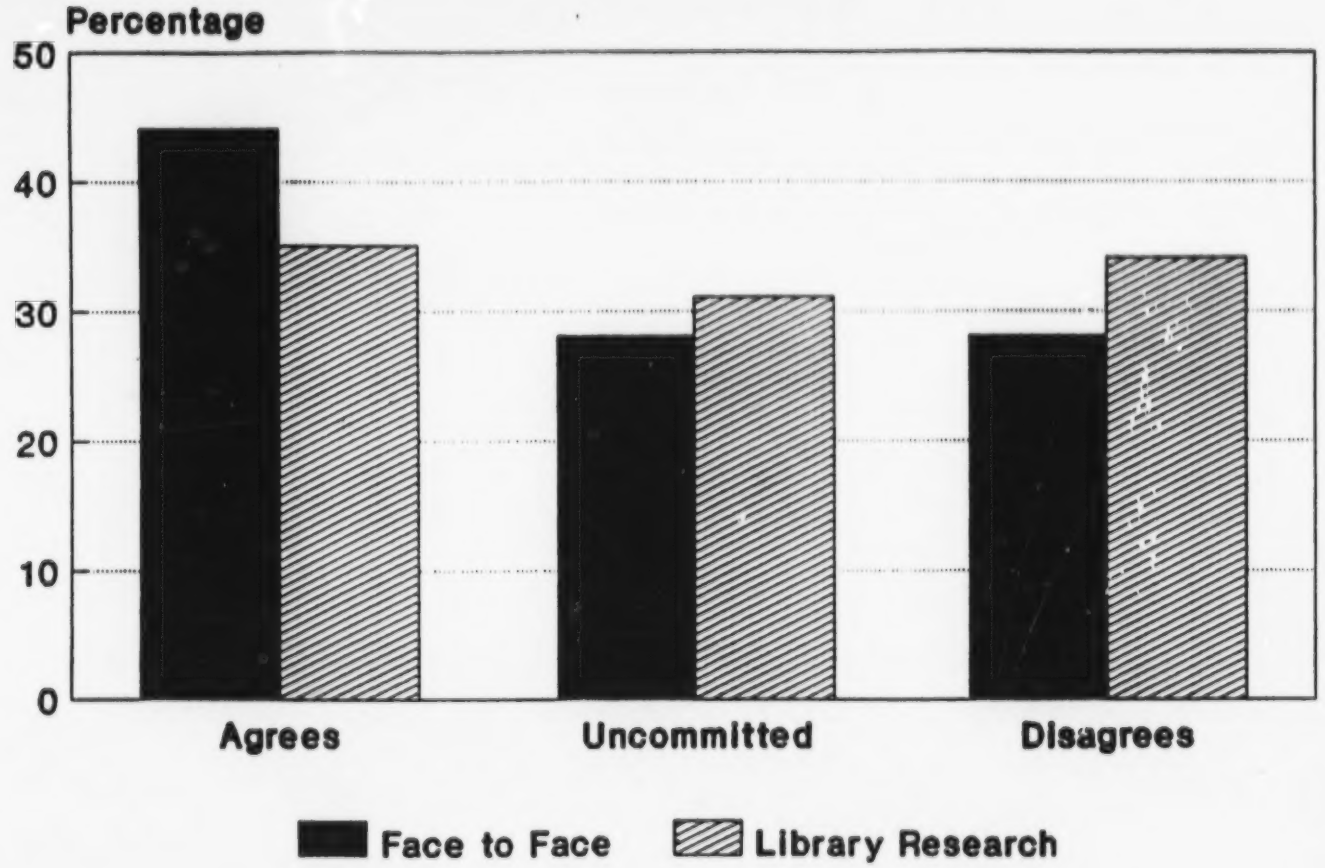
As a class, we study vocal variety. During speeches I notice (degrees of improvement):



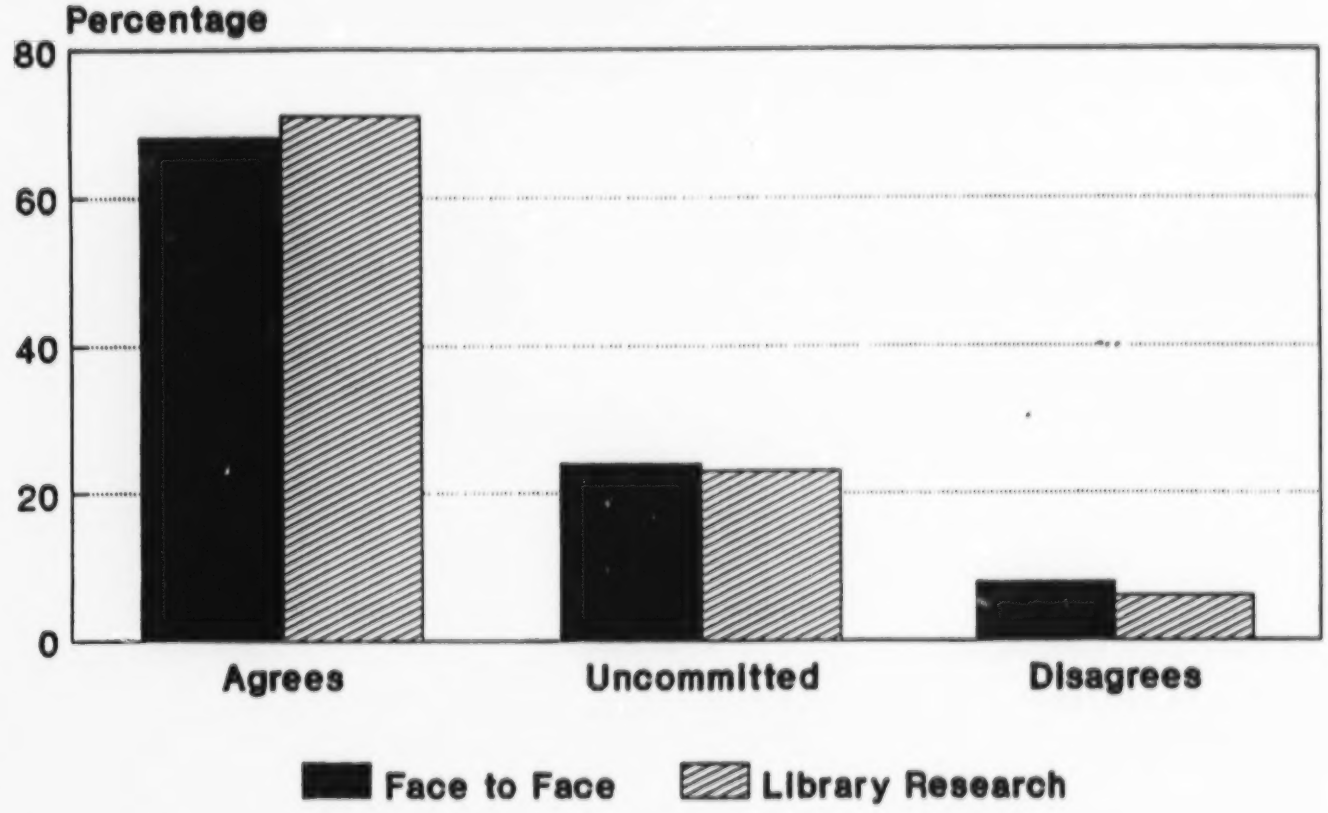
I feel positive about looking out at the class during my speech assignment.



I enjoyed researching my last speech.



Role-enactment should be required by all students in District 233.



Analysis of Skill Development

(Summary findings and comments based on criteria established)

A. Face-to-Face Interview Group: 16-week skill development

1. Physical delivery during role-play speech in sociodrama project

17 students stayed the same
8 students regressed (used significantly fewer or no gestures)

(In student journals, a significant number of students expressed the idea that it was too difficult to monitor a person's point of view, express it during a speech and incorporate physical movement. This was a startling revelation for me and for teachers/observers who re-watched the tapes. I also noticed the process, as compared to prior speeches, as a noticeable trait. I began to wonder about the differences in forensic and aesthetic development of body responsiveness.)

1 student improved in the mastery of the skill.

2. Eye contact during role-play speech in sociodrama project

8 students stayed the same
4 students regressed
14 students improved in the mastery of the skill

3. Volume and Rate during role-play speech in sociodrama project

8 students stayed the same
4 students regressed
14 students improved in the mastery of the skill

B. Library Research Group: 16-week skill development

1. Physical delivery during role-play speech in sociodrama project

15 students stayed the same
8 students regressed
3 students improved

(Students also commented in journals that the creation of roles was mental imaging. In speaking situations, students concentrated on persona attitudes toward community issue.)

2. Eye contact during role-play speech in sociodrama project

6 students stayed the same
0 students regressed
20 students improved in the mastery of the skill

3. Volume and Rate during role-play speech in sociodrama project

9 students stayed the same
2 students went down a level
15 students improved

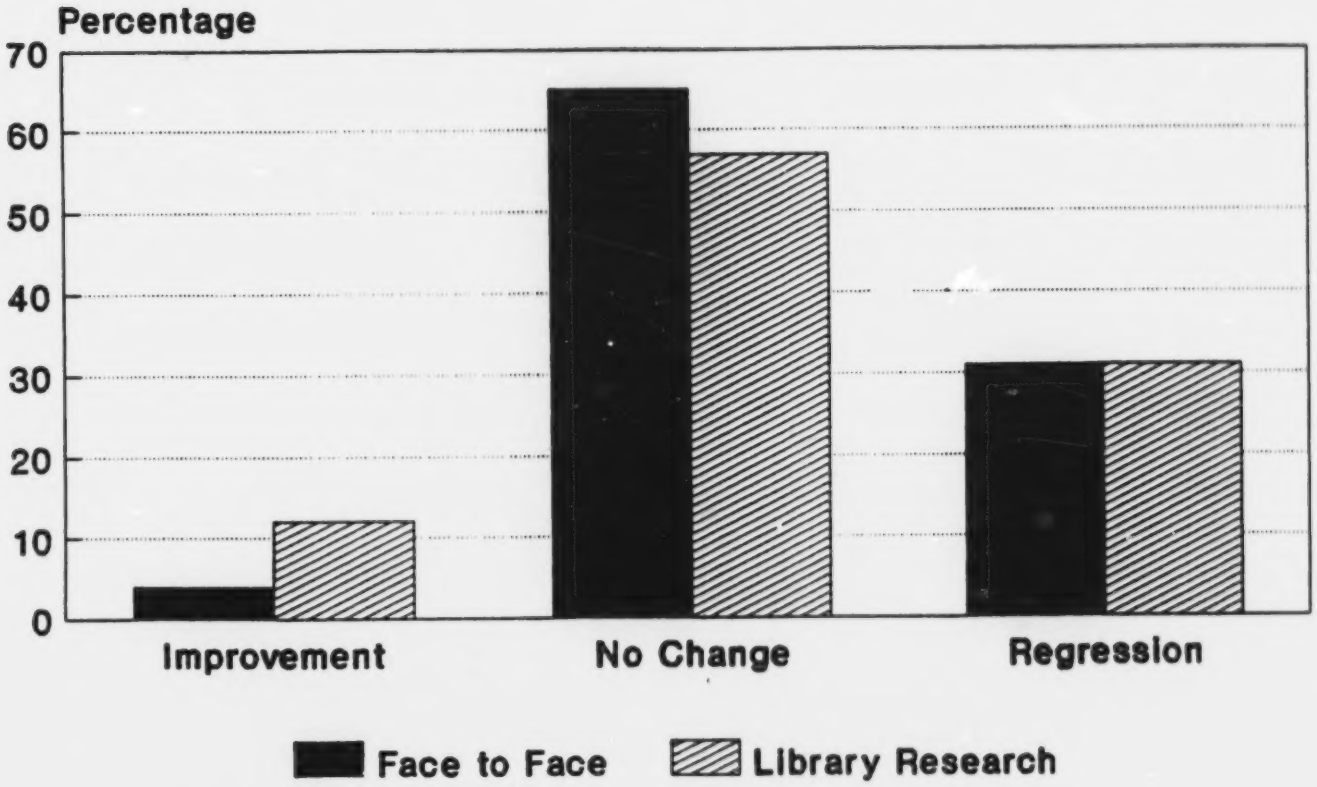
C. Total findings: both groups combined

1. Physical delivery during sociodrama project
32 stayed the same
16 regressed
4 improved

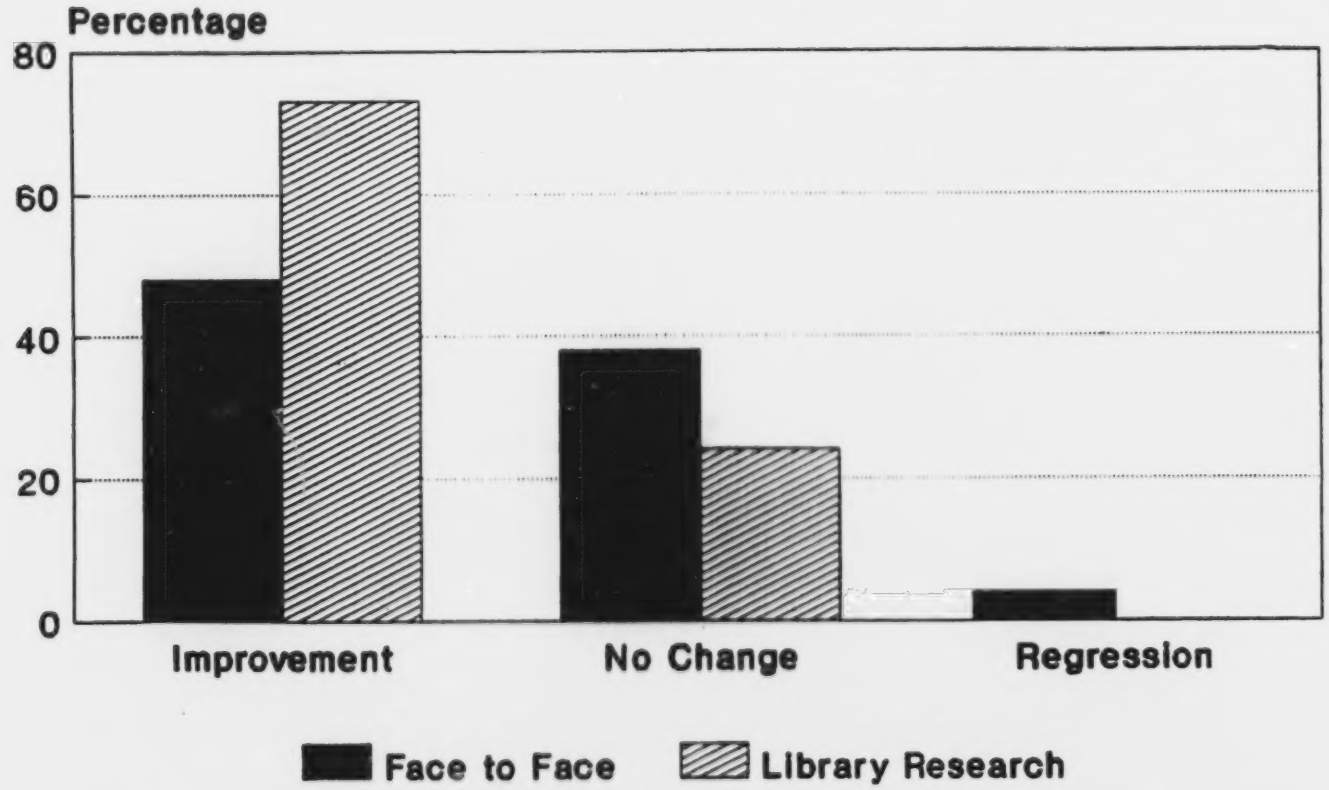
2. Eye contact during sociodrama project
14 stayed the same
4 regressed
34 improved

3. Volume and Rate during sociodrama project
17 stayed the same
6 regressed
29 improved

Skill Development
Control of Physical Delivery

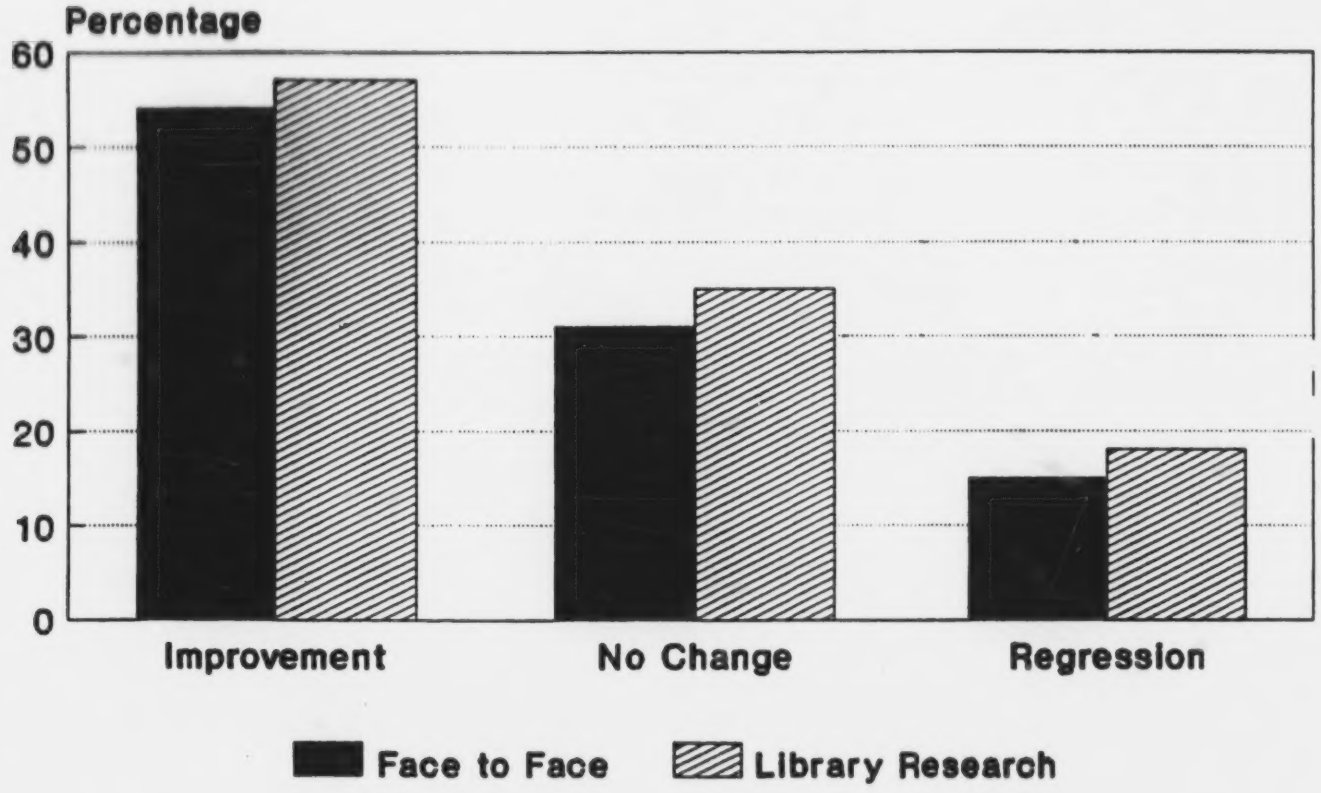


Skill Development
Frequency of Eye Contact

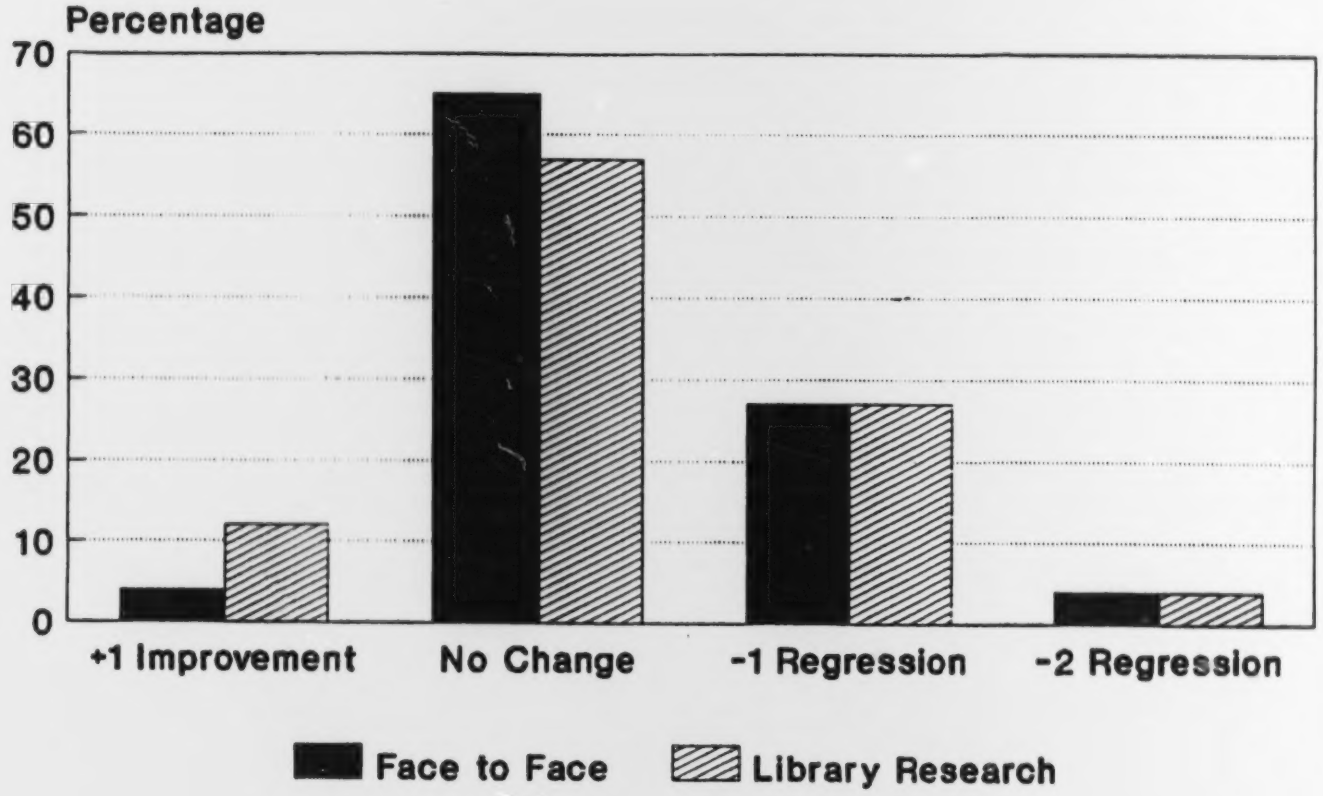


Skill Development

Vocal Control--Rate/Volume Flexibility

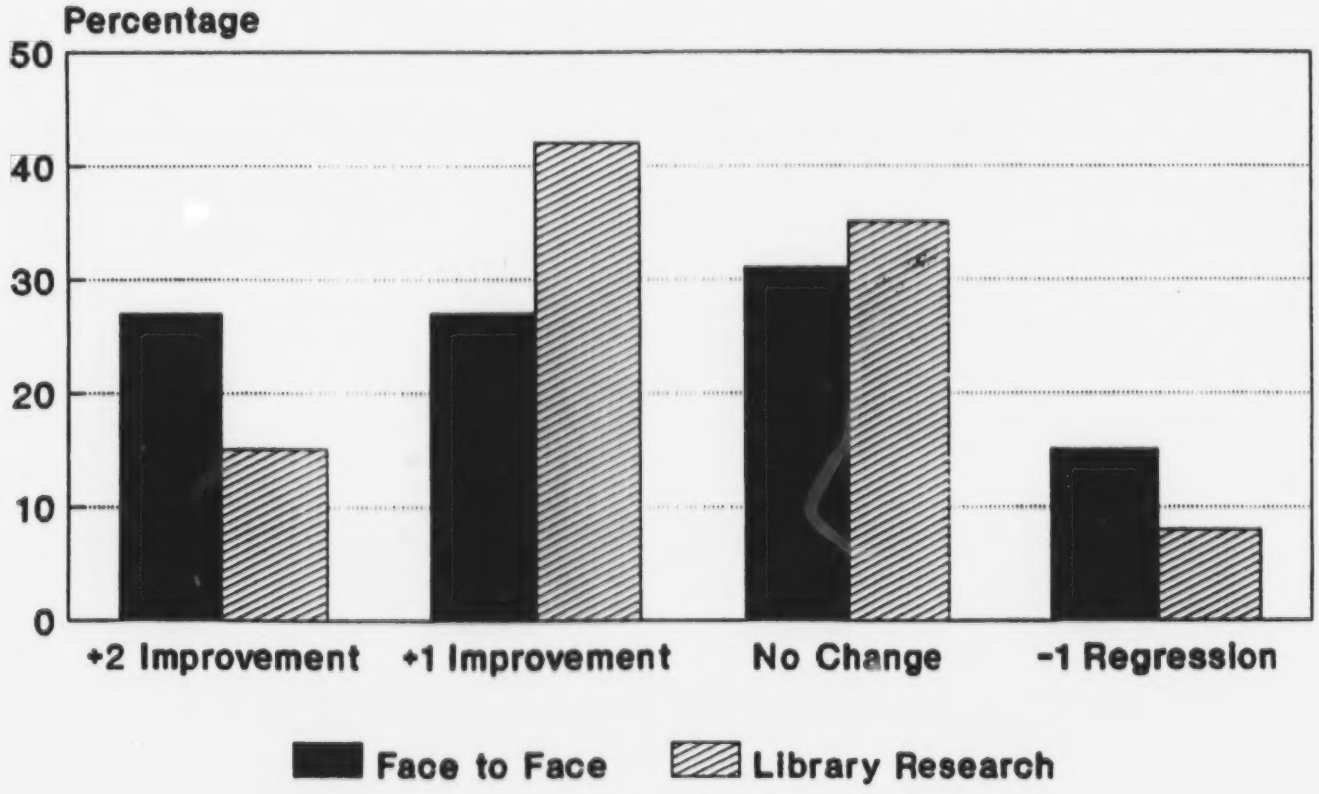


Skill Development
Control of Physical Delivery

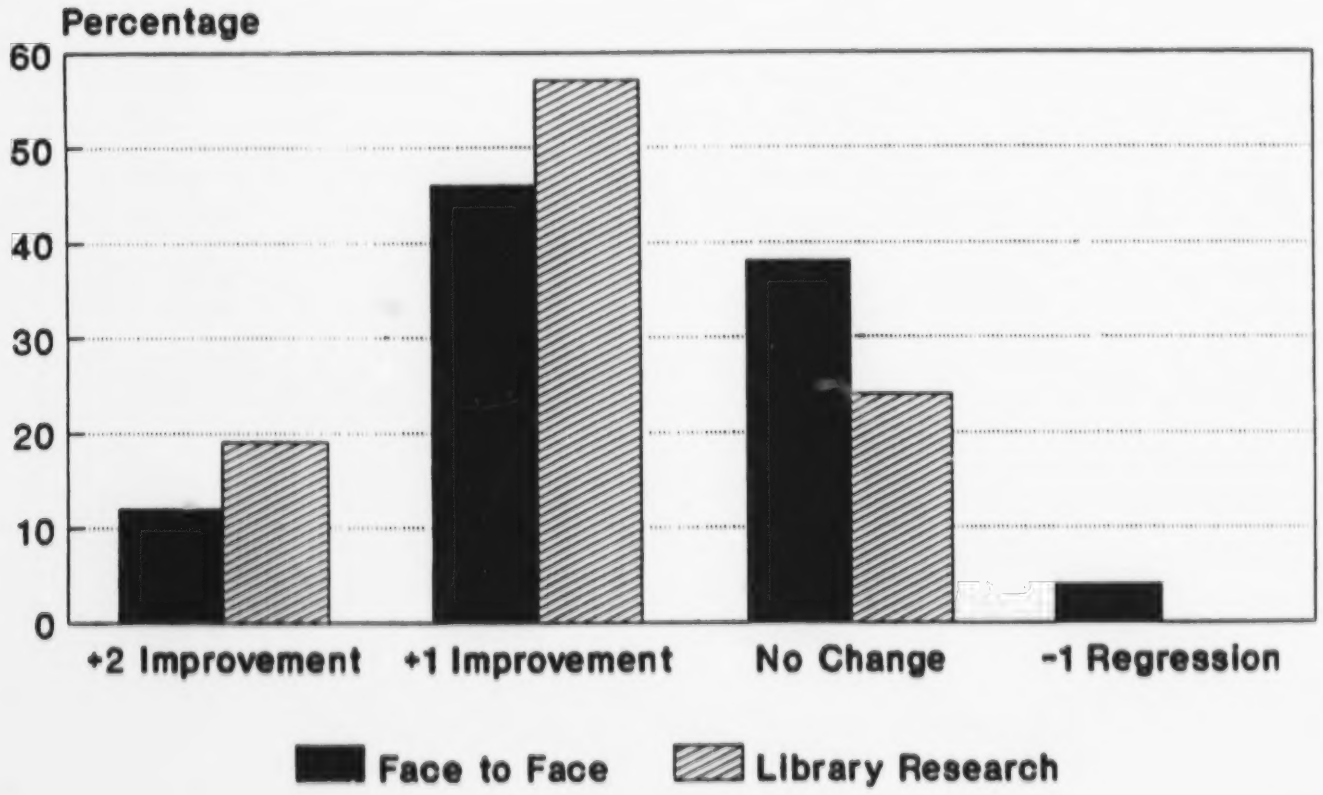


Skill Development

Vocal Control--Rate/Volume Flexibility



Skill Development
Frequency of Eye Contact



Skill Development via Role-Play
Homewood-Flossmoor Sophomore Speech Class

Face-to-Face Interviews Prep Role Enactment Speech

Physical Delivery - Gestures

Student	2nd week Speech No role-play	16th week Speech In role	Result
F. Alenghat	medium	medium	+0
M. Alles	high	high	+0
T. April	low	low	+0
D. Armstrong	low	low	+0
R. Barakat	medium	low	-1
R. Berger	low	low	+0
R. Bisla	medium	medium	+0
C. Glascoe	medium	high	+1
C. Hayes	low	low	+0
M. Haynes	medium	low	-1
L. Ivey	medium	low	-1
N. Jun	medium	low	-1
M. Klesowitch	medium	low	-1
L. Krichilsky	low	low	+0
T. Lynch	medium	medium	+0
J. Maloney	high	medium	-1
E. Maurer	low	low	+0
N. McLinden	low	low	+0
L. Robertson	high	low	-2
J. Schwartz	medium	medium	+0
B. Sporn	medium	medium	+0
M. Szajovics	medium	low	-1
C. Thoren	low	low	+0
P. Tufts	low	low	+0
H. Ward	low	low	+0

Explanation of Rating System:

Control of Physical Delivery

"low" .....non-existant gestures and/or minimal physical invovlement
"medium".....presence of purposeful movement during 20% of the presentation
"high".....resourceful and naturally controlled gestures and/or movements throughout presentation

Skill Development via Role-Play
Homewood-Flossmoor Sophomore Speech Class

Library Prep Role Enactment Speech

Physical Delivery - Gestures

Student	2nd week Speech No role-play	16th week Speech In role	Result
Adler	high	low	-2
Banks	medium	medium	+0
Benson	high	high	+0
Boersma	low	low	+0
Bosch	low	low	+0
Danos	medium	low	-1
Eden	medium	low	-1
Hayes	medium	high	+1
Koa	medium	low	-1
Macri	medium	low	-1
Mitrick	low	low	+0
Moody	medium	high	+1
Mulamalla	low	low	+0
Neer	low	low	+0
Neidlinger	medium	low	-1
Okorafor	low	low	+0
Pangallo	medium	medium	+0
Patel	low	low	+0
Pavlik	medium	low	-1
Puhr	low	low	+0
Sier	medium	medium	+0
Silver	medium	low	-1
Sirt	low	low	+0
Sitkiewicz	medium	low	+0
Thomas	low	low	+0
Wang	medium	high	+1

Explanation of Rating System:

Control of Physical Delivery

"low" .....non-existant gestures and/or minimal physical invovlement
"medium".....presence of purposeful movement during 20% of the presentation
"high".....resourceful and naturally controlled gestures and/or movements throughout presentation

Skill Development via Role-Play

Homewood-Flossmoor Sophomore Speech Class

Face-to-Face Interviews Prep Role Enactment Speech

Eye Contact

Student	2nd week Speech No role-play	16th week Speech In role	Result
F. Alenghat	medium	medium	+0
M. Alles	high	high	+0
T. April	low	medium	+1
D. Armstrong	medium	high	+1
R. Barakat	low	medium	+1
R. Berger	medium	high	+1
R. Bisla	medium	high	+1
C. Glascoe	medium	high	+1
C. Hayes	low	medium	+1
M. Haynes	medium	medium	+0
L. Ivey	medium	medium	+0
N. Jun	low	high	+2
M. Klesowitch	medium	high	+1
L. Krichilsky	low	high	+2
T. Lynch	low	high	+2
J. Maloney	high	high	+0
E. Maurer	medium	high	+1
N. McLinden	medium	high	+1
L. Robertson	medium	medium	+0
J. Schwartz	medium	high	+1
B. Sporn	medium	medium	+0
M. Szajovics	medium	medium	+0
C. Thoren	high	medium	-1
P. Tufts	low	low	+0
H. Ward	medium	medium	+0

Explanation of Rating System:

Frequency of Eye Contact

"low" .....non-existent with listeners during presentation
"medium".....upward glances to listeners up to 20% of the presentation
"high".....purposeful scanning of listeners throughout presentation

Skill Development via Role-Play
Homewood-Flossmoor Sophomore Speech Class

Library Prep Role Enactment Speech

Eye Contact

Student	2nd week Speech No role-play	16th week Speech In role	Result
Adler	medium	medium	+0
Banks	medium	high	+1
Benson	medium	high	+1
Boersma	medium	medium	+0
Bosch	medium	high	+1
Danos	low	high	+2
Eden	medium	medium	+0
Hayes	medium	high	+1
Koa	low	medium	+1
Macri	low	medium	+1
Mitrick	low	medium	+1
Moody	medium	high	+1
Mulamalla	low	high	+2
Neer	low	medium	+1
Neidlinger	medium	high	+1
Okorafor	low	medium	+1
Pangallo	medium	high	+1
Patel	low	high	+1
Pavlik	medium	high	+1
Puhr	low	low	+0
Sier	medium	high	+1
Silver	medium	low	-1
Sirt	medium	medium	+0
Sitkiewicz	medium	medium	+0
Thomas	low	medium	+1
Wang	low	high	+2

Explanation of Rating System:

Frequency of Eye Contact

"low" .....non-existent with listeners during presentation
"medium".....upward glances to listeners up to 20% of the presentation
"high".....purposeful scanning of listeners throughout presentation

Skill Development via Role-Play

Homewood-Flossmoor Sophomore Speech Class

Face-to-Face Interviews Prep Role Enactment Speech

Vocal Rate and Volume

Student	2nd week Speech No role-play	16th week Speech In role	Result
F. Alenghat	medium	medium	+0
M. Alles	high	high	+0
T. April	low	high	+2
D. Armstrong	low	low	+0
R. Barakat	low	medium	+1
R. Berger	low	high	+2
R. Bisla	medium	medium	+0
C. Glascoe	medium	high	+1
C. Hayes	low	medium	+1
M. Haynes	medium	medium	+0
L. Ivey	low	high	+2
N. Jun	low	high	+2
M. Klesowitch	medium	high	+1
L. Krichilsky	low	high	+2
T. Lynch	medium	medium	+0
J. Maloney	medium	high	+1
E. Maurer	low	high	+2
N. McLinden	low	high	+2
L. Robertson	medium	low	-1
J. Schwartz	medium	high	+1
B. Sporn	medium	low	-1
M. Szajovics	medium	medium	+0
C. Thoren	medium	low	-1
P. Tufts	low	low	+0
H. Ward	medium	low	-1

Explanation of Rating System:

Flexibility of Rate and Volume

"low" .....same pattern to rate and volume throughout presentation
"medium".....enhanced speech presentation with purposeful shifts in rate and volume between major points of development
"high".....expressive use of volume and rate to emphasize significant words and ideas throughout presentation

Skill Development via Role-Play
Homewood-Flossmoor Sophomore Speech Class

Library Prep Role Enactment Speech

Vocal Rate and Volume

Student	2nd week Speech No role-play	16th week Speech In role	Result
Adler	low	medium	+1
Banks	medium	medium	+0
Benson	medium	high	+1
Boersma	medium	medium	+0
Bosch	low	medium	+1
Danos	medium	high	+1
Eden	medium	low	-1
Hayes	high	medium	-1
Koa	low	low	+0
Macri	medium	medium	+0
Mitrick	low	low	+0
Moody	medium	medium	+0
Mulamalla	low	high	+2
Neer	low	low	+0
Neidlinger	low	high	+2
Okorafor	low	medium	+1
Pangallo	low	medium	+1
Patel	low	medium	+1
Pavlik	low	medium	+1
Puhr	medium	high	+1
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